THE NEW YORK DRAMATIC MIRROR.

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SUMMER SALAD.

BOUCICAULT'S wit has not lost its keen edge. In The Tale of a Coat the villain says to the hero: "One question—what is your interest in this woman?" To which the latter promptly replies: "It's not a question of interest—it's a question of principle."

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Mr. DALY did not take the picture of Mr. Daly reading a play to his company, to Europe this time. It still hangs in the lobby of his theatre, to be studied by visitors who cannot make up their minds whether the Chinese boy is dead or hypnotized, and whether Ada Rehan is saying her prayers to the manager, or is merely thankful for her nice new part.

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THERE is no doubt that the season has begun. Herbert Kelcey makes Broadway beautiful again.

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OUR English brethren cannot quite get over the ancestral habit of taking things for what they seem. It is this hereditary characteristic that leads one of our transatlantic contemporaries to say: "When it is remembered that only recently there was evidence of an attempted cabal against our English players on the other side, failure though it happily proved, it would seem as if something of the old feeling which prompted the Macready riots forty years ago has not quite died out by the banks of the Hudson."

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FIRST SUPER. "Who's that long-legged ham?"

SECOND SUPER. "Don't you know him? He's familiar around all the dramatic agencies."

FIRST SUPER. "What's his line?"

SECOND SUPER. "He plays an exit in Lost in London."

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AN English exchange says that Lady Dunlo is in Dublin playing the title role in a new burlesque, Venus Up to Date, to crowded houses every night. The British aristocracy have our congratulations.

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JUNIOR TRAGEDIAN: "In your opinion, was Richard III. a monster?"

SENIOR CRITIC: "In my opinion, it's monstrous the way you play him."

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As to actors, it may be said that managers respect ability more than respectability.

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THE grand jury have refused to indict Patrick Farrelly, manager of the American News Company, for handling the works of Tolstoi, Balzac and other writers that Agent Britton considers decidedly improper. The rebuke to the over-zealous reformer was richly deserved.

* * * *

THE mirth of The Merry Monarch:

"You haven't salary enough to buy a four-line obituary notice."

"If I had a vocabulary like that I'd sell it and buy bonds."

"Tell the parson he can make a double play—marry me first and bury me afterward."

"If you don't love me you can at least make me believe you do. That's as much as most men get nowadays."

"One kiss is all I ask—but make it allopathic."

* * * *

Vanity Fair sums up the abilities of the Daly company in these words: "So far as Shakespeare is concerned, they are very earnest, but the thing is outside of them as a whole. As for their farce, it is funny, but—*toujours perdrix*."

* * * *

MANAGER (*pointing with pride to flattering notice in Sunday paper*): "There! read that, and see what it is to be famous. Such an article couldn't be got in that paper for a dollar a line!"

KNOWING FRIEND: "Ah! Did they make you pay one-fifty?"

* * * *

MR. DIXEY is never at a loss for support. Mrs. Dixey seems to be differently situated.

* * * *

MRS. KENDAL, in paying a graceful tribute to Mrs. Cleveland, says: "She is one of the most charming women I have ever seen—a combination, as it were, of the aristocratic graces of Lady Dudley and the gentle manner of the Princess of Wales. It is very wonderful, how coming direct from school she held her own at the White House." In our humble opinion, any woman as charming as Mrs. Cleveland should have little difficulty in holding her own at the White House or anywhere else seven evenings a week, unless her husband happened to belong to a Masonic lodge.

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AN honest confession is good for the soul. Henry De Mille frankly admits that he and David Belasco "write from the standpoint of the audience." That may be the reason why their work often fails to satisfy the critics.

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THERE is a dim prospect that the Comédie-Française will get a short leave of absence, while the Français is undergoing repairs, and pay a professional visit to New York. The rumor is too good to be true.

* * * *

SPECIMEN of humor found in Hendrik Hudson:

"Do you know where Manhattan Island is?"

"Never heard of it."

"You know where Hoboken is?"

"Oh, yes."

"Well, you cross the ferry and take the blue car."

* * * *

Another from the same fecund source:

"What is the origin of the house-fly?"

"Cyclones make the house fly, women make the money fly, and a hungry man makes the victuals fly."

It was after this disclosure that the *Times'* critic tottered out and sharpened his scalpel on the curb-stone.

* * * *

WHEN HE'S TIRED.

After Gilbert.

When the enterprising burglar isn't burgling,
isn't burgling!
Or maturing his felonious little plans,
little plans!
His capacity for followings artistic,
wings artistic!
Is just as big as any other man's.

When he's tired of breaking safes and handling jimmies,
handling jimmies!
And of killing those who thwart him in a rage,
in a rage!
He has but to cut his previous acquaintance,
ious acquaintance!
And break the ladies' hearts upon the stage.

* * * *

J. W. HERBERT affirms that his cup of misery is just about full to overflowing. For six long, weary weeks he had been studying a Spanish dialect for the role of Columbus in The World's Fair, and it was not until the other day that he discovered that Christopher was an Italian.

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MR. HERNE is going to tell us "Why Actors are Idle." Is he able to inform us why some actors exist?

* * * *

IT has been suggested by some one in London that a Critics' Club would be a capital institution, affording special facilities and a congenial "atmosphere" to the men whose business it is to pass judgment on plays and players. If the opinions of actors were asked as to the expediency of this scheme, they would undoubtedly reply that the critic's club is sufficiently developed now and merits no favor.

* * * *

ROSEBUD. "Don't you think Maude Branscombe is rather too old for 'statuesque poses?'"

DE CYNIC. "No, not altogether. No one could be more realistic in portraying 'The Rock of Ages.'"

ROSEBUD. "But what do you think of her terpsichorean divertissement?"

DE CYNIC. "Oh, she has only shown us a few new wrinkles.'

* * * *

THE latest advertising fake invented for one of our hypochondriacal emotional stars is the statement that her "most eminent" physicians were completely at sea, and, having given them the usual two weeks' notice she now finds that nothing ailed her. That is just how we regarded her case all along.

* * * *

A CERTAIN maid in ordinary to a feminine star, and subsequently mistress of the robes at a prominent New York theatre, has been giving away some interesting stories about nearly every actress of importance she has ever dressed. When theatrical handmaidens turn female Paul Prys and issue reminiscent diaries divulging delicate secrets, it behooves actresses not to be too communicative or confidential while being dressed for the stage.

* * * *

FANNY DAVENPORT claims, under her signature, that "Cleopatra was not merely a woman; she was a sphinx or a paradox." In explanation of this opinion Miss Davenport opines that "a capricious temperament may be born in a woman, but to be a sphinx implies intellect and the ability to act." Rough on Mrf. J. B. P.!

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OLIVER BYRON'S versatile press-worker refers to that star's "*nouveau entourage*" in glowing terms. *C'est un élégant*, and next season envious agents will be investing in Pasquelles.

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THE *West African Post* contains an advertisement inserted by the King of Dahomey. His sable majesty wants a few white musicians to form a court band. A guarantee is promised to all candidates that they will not be utilised to replenish the royal larder when their strains of harmony have ceased to please.

* * * *

JUST FOR LUCK Kate Castleton canceled her tour at the eleventh hour. The members of the company do not appreciate this change of base, however.

* * * *

JOHN L. SULLIVAN is said to be rehearsing his part in the woods, where he repeats his lines to the birds and leaves. When, in trying over a scene with Duncan B. Harrison the other day, John L. exclaimed in his knock-any-man-out-in-four-rounds basso profundo: "Base villain, avaunt!" Duncan avaunted, the birds stopped singing, and the leaves turned yellow before their time.

* * * *

A LION riding a tricycle will be one of the historical features of Nero at Niblo's. The Emperor will probably wear a monocle and play on a Stradivarius while Rome is burning.

* * * *

THEY do not understand Mr. Daly's little ways in London. Some of the papers expressed surprise because Die Berümte Frau was announced on the bills at the Lyceum in something like this typographical fashion:

THE GREAT UNKNOWN,
Written
By Herren Franz von Schonthan and Gustave Kadelburg, and adapted
BY
MR. AUGUSTIN DALY.

* * * *

"As great painters sketch their figures in the nude, before clothing them, that their anatomy may be correct, actors should study their characters in the nude and then put on the clothes," says Dion Boucicault.

* * * *

IT is reported that when Steele Mackaye is not engaged in dramatic work he is selling lots in South Dakota that were placed in his hands by a friend who wants to see him a millionaire. Is he going money-mad?

* * * *

THE uncertainty of real stage babies has induced a London manager to invent a stuffed baby that yells by phonograph, the screams of a genuine infant being recorded on a roller placed in its little insides.

* * * *

CURIOSITY is aroused as to whether Agent Britton will try to suppress the "Kreutzer Sonata" in our concert rooms.

* * * *

Two late London plays bear the respective titles of Baby, and Welcome, little Stranger. In spite of what might be reasonably inferred, these plays have nothing in common and should not be confounded.

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"PROFESSIONAL boomers of theatrical clients" is the orotund designation that the Detroit *Free Press* gives to the industrious circulators of paid puffs.

* * * *

THE disgusting sensationalism that disgraces certain branches of amusement-management has never been more revoltingly exemplified than in the reproduction of the Kemmler electrocution at the Eden Musée. This resort is supposed to appeal largely to the patronage of women and children. Such exhibitions as the one referred to should be prohibited by law.

* * * *

HELEN DAUVRAY declares that she would rather look for a new play than for a clever young actor. It always was difficult to find a clever young actor with good looks.

THE NEW YORK

DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Professional cards, $2 per line for three months.
Two-line ("display") professional cards, $3 for three months: $5 for six months: $9 for one year.
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Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.
Reading notices (marked "") 50 cents per line.*
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Terms cash. Rate cards and other particulars mailed on application.

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"The Mirror has the Largest Dramatic Circulation in America."

CURRENT AMUSEMENTS.

BIJOU THEATRE.—THE CAPUCK, 8:15 P. M.
BROADWAY.—HENRY MORRACH, 8 P. M.
CASINO.—MRS. ANCOT, 8:15 P. M.
DALY'S THEATRE.—THE TALE OF A COAT, 8:15 P. M.
FOURTEENTH ST. THEATRE.—HENDRIK HUDSON, 8 P. M.
H. R. JACOBS' THEATRE.—FORT DONELSON, 8 P. M.
KOSTER AND BIAL'S.—VARIETY AND BURLESQUE, 8 P. M.
MADISON SQUARE GARDEN AMPHITHEATRE.—SYDNEY' ORCHESTRA AND BALLETS, 8 P. M.
MADISON SQUARE THEATRE.—BEAU BRUMMEL, 8:30 P. M.
PEOPLE'S THEATRE.—EUGENIE LA TOUR, 8 P. M.
STAR THEATRE.—THE BALLOON, 8:30 P. M.

PARTY-RATES ARE LAWFUL!

MOST unexpectedly and most opportunely the need of the pending legislation to amend the Inter-state Commerce Law so that railroads will be permitted to give party-rates has been removed.

At Cincinnati last week, Judges JACKSON and SAGE, of the United States Court, handed down opinions in the case of the Interstate Commerce Commission against the Baltimore and Ohio Railway, declining to enjoin the latter from disobeying the Commission's mandates to discontinue the sale of party-tickets.

This signal victory for the Baltimore and Ohio means that all railroads throughout the United States are authorized to sell single tickets at reduced rates to parties of any size that they may determine upon.

It means also, as the existing statute is now interpreted by the United States Court, to permit precisely what the bill recently introduced into Congress sought to provide, that that method of securing a remedy for the Interstate oppression becomes unnecessary.

Best of all, so far as the profession and the theatrical public throughout the nation are concerned, it means that from the present time companies will be able to travel on the favorable basis of the old ante-interstate enactment times.

This is the best news that the profession has had in many a day.

It will bring joy to the managerial heart and hope to the histrionic breast.

The rehabilitation of special rates, lawfully granted and lawfully received, will add materially to the confidence with which the new season is anticipated.

By their wise interpretation of the law, Judges JACKSON and SAGE have not only redressed a widespread, intolerable grievance and averted a long and perhaps futile struggle to secure remedial action by Congress, but they have virtually saved half-a-million of dollars in expenditure to the profession this season.

Is not that ground for jubilation among managers everywhere?

And is it not a good foundation for the belief that before long actors' salaries will increase in a ratio with the swelling of managerial profits?

Already leading railways are availing themselves of the new privilege, and are posting special party-rates.

As competing lines pledged themselves to befriend the movement to secure the passage of the inter-state amendment, it will be only a question of a few days before every great artery of inland traffic will extend the same privilege.

The conditions named in the inter-state bill seem to find general acceptance among the railways, and it is probable that parties of seven or more will be made the basis on which the single-ticket will be issued.

We have fought actively for the measure before Congress, and we were prepared to bend our energies to promoting its welfare in that body next Winter; but the new aspect of affairs relieves the friends of the measure from further obligation or responsibility in the premises.

Those that worked conscientiously for the amendment will look back on their labors with satisfaction; those that did nothing will probably congratulate themselves on their economy of time and trouble. Therefore, everybody concerned—and unconcerned—has ample reason to feel happy.

WHAT IS NEEDED.

A FEW days ago a manager announced to the company he had engaged for the season that their contracts were "off," and they must look for employment elsewhere. When pressed for the reason of this change of plan, he is reported to have said, "Because the play is not satisfactory. It is no use going out with a play and being stranded."

This explanation was candid, if not exactly satisfactory to the dozen professionals who had bound themselves to the manager and were now unexpectedly thrown out of an engagement at the time when positions are hardest to get.

But, entirely aside from the hardship suffered by the actors that trusted him, the manager's excuse for his dishonorable action reveals a yet more dishonorable feature of his enterprise, one, we suspect, that is quite common among speculators and adventurers that masquerade as theatrical operators.

We refer, of course, to the cool acknowledgment that if the play lost money the company would be stranded on the road. In other words, the manager, had he possessed faith in the new play—would have taken a dozen confiding players on tour, knowing perfectly well that unless the business showed a profit the venture would end disastrously for all concerned.

We venture to say that in no other occupation could a man without capital secure the labor and credit of other men on the mere presumption that he was solvent.

How many of the actors that are going out this season have any trustworthy knowledge of the soundness or the resources of the men with whom they are entrusting themselves?

How many managers would be willing, even if they were able, to prove their responsibility in the same manner that other kinds of business men are expected, as a matter of course, to prove theirs when they are about to undertake a new enterprise?

While loose methods continue to be tolerated the annual tales of wrong and privation will be told by actors, the usual expositions of fraud and chicanery will be made, and the credit of the entire profession will suffer, directly and indirectly.

Not until actors are provident in their business affairs and dubious managers are required to produce evidence of possessing sufficient capital to float and carry out their undertakings, irrespective of prospective profits, will distressing disasters cease to come to men and women of the stage.

Speculation is the curse of theatrical business; it draws innocent people into its vortex, and it makes the existence of the average professional sadly precarious.

Commercial stability, and lots of it, is what is most needed in the theatrical business at the present time.

WE have all the adjuncts of successfully producing French opera bouffe in English—except opera bouffers.

SCENIC ART in this country has received a set back from the cheap contract system. Good scenery is expensive. That makes it unfashionable.

OUR department of current criticism is unusually extended this week, the opening of the New York season bringing many productions to the bar of judgment. It is the duty of a journal dvoted to the stage to give ampler and more particular examination to plays and actors than they receive elsewhere from the press. THE MIRROR will always give its readers honest and thorough critical reviews of all dramatic events.

THE first instalment of The Theatrical Roster for 1890-91 appears in this number of THE MIRROR, and furnishes an interesting insight into the relative character and strength of a large number of the organizations that will challenge public support next Fall and Winter. The Roster, which was originated by THE MIRROR several years ago, is practically an annual directory of the profession, and the only one extant. Next week—and thereafter until the list of all companies in the field is completed—additional instalments will be published.

A DISPATCH from a more or less trustworthy source states that the DUKE OF SAXE-MEININGEN has disbanded his world-famous company because he has lost a million marks already in the venture, and his means will not warrant its continuance on the same costly basis. The DUKE'S princely devotion to dramatic art in its highest significance deserved a better fate.

ON account of the collapse of a defective wall in a theatre now in course of erection at Brooklyn the local press is demanding an inspection of all the theatres over the Bridge. As the accident was due solely to the carelessness of a contractor, this excess of zeal in other directions appears to be emotional and unnecessary. Brooklyn's theatres are among the safest in this country.

THIRTEEN theatres are open in this town the third week in August. It does not mean bad luck—only an unusually early opening.

A CRITICS' CLUB may be feasible in London, where there is talk of establishing one, but nobody would dream of suggesting such an institution in New York. It is not only in matters of opinion that the dramatic reviewers differ over here.

BOUCICAULT steadily holds his own against the years and the rivals. His new play turns to ridicule the gossips that said he was on the way to intellectual decadence.

MELODRAMAS are to be plentiful this season. Each one boasts its own particular realistic sensation. Without a reproduction of something that everybody can see off the stage for nothing, the public will not spend its dollars to witness pieces of this class nowadays.

ENCORES are well enough so far as they go, but too often they mean no more than the desire of the greedy theatregoer to get as much as he can for his money. On no other ground can the senseless demands for the repetition of nearly every song in a comic opera or every dance in a burlesque be satisfactorily explained. To the actor the encore has lost its old significance, and to the major portion of the audience it is an irritating bore.

THEATRE-MANAGERS, and professionals resident in New York, can prove their practical good citizenship by enrolling their names in the People's Municipal League. It is not a political body, in the popular sense of the term. It is an organization called into existence by the necessity of purifying the rotten local government from which every man, woman and child in this metropolis suffers in a greater or lesser degree.

THE result of the experiment of presenting the same troupe at two theatres simultaneously, justifies Manager HILL in discontinuing it immediately. It seldom pays for a manager to pit two theatres against each other—especially with an identical entertainment.

PERSONAL.

STANHOPE.—Adeline Stanhope has developed into an expert angler for black bass. She has been at the Gill House, Henderson Harbor, for the past two months, and the record of her catches is equal to any at that fishing resort.

SHANNON.—Lavinia Shannon has been re-engaged as leading lady for T. W. Keene.

KENT.—Charles Kent, who is as clever an artist with the brush as he is on the stage, has just finished a dainty landscape, which he expects to exhibit this Fall. Mr. Kent will be seen as Miles Hendon in Tommy Russell's Prince and Pauper company this season.

RUSSELL.—Sol Smith Russell's artistic status is clearly defined by his latest impersonation. Whatever may be the box-office verdict on The Tale of a Coat—and it seems to possess the requisites of pecuniary success—Mr. Russell's Jemmy Watt is destined to give him high rank as a *genre* actor.

ROACH.—James Connor Roach rescued a bather from drowning at Bath Beach on Sunday.

DICKERSON.—Jennie Dickerson sailed for Europe last Saturday on the *Etruria*, to join the Carl Rosa company.

HOMAN.—Little Gertie Homan, who will go with the Fauntleroy company this season, has again distinguished herself. With seven other girls, all under twelve years of age, she gave a performance recently that netted $118 for the Sick Babies' Fund.

WENTWORTH.—Mae Wentworth arrived from Europe last week by the *Saale*.

MAPLESON.—Colonel Mapleson still sighs for New York. He is anxious to arrange another campaign, and have the Italian *cantabile* try conclusions with the German counterpoint.

JEROME.—That exceedingly dainty and clever writer Jerome K. Jerome will be the first author in the field at Daly's. His New Lamps for Old will open the regular stock season.

FITCH.—Clyde Fitch writes to a friend in this city that his sojourn in London has been made extremely pleasant by old and new friends. "Bronson Howard has been my friend," he says. "Henry Arthur Jones and his wife have been most kind to me—so has Robert Buchanan." Mr. Fitch has been made an honorary member of the Greenroom Club. He will sail for New York on Sept. 17.

ROBSON.—It is cabled from the other side that Sardou has arranged to write a play for Stuart Robson, which will be ready for production a year hence.

SHEPHERD.—Josephine Shepherd, daughter of Mr. and Mrs. W. J. Florence, has returned from Asbury Park. She will go out with one of Daniel Frohman's companies.

GOODWIN.—The London papers have taken to heart the derogatory remarks about their critics recently attributed to Nat Goodwin in a cabled interview. They show that they are but human by "getting back" at the comedian. Goodwin, however, has come out with a denial of the interview. He says that the London critics are wise and good men, and that he loves them like brothers—or words to that effect.

GILLETTE.—William Gillette is still ill and confined to his home at Hartford. The last work he did was on All the Comforts of Home—the sort of comforts which, as an invalid, he is in a position to appreciate.

DIXEY.—The stories circulated about Henry E. Dixey's domestic affairs were denied in toto by that actor on Monday.

VARETTA.—Ada Varetta, a very pretty and talented young actress, who was a member of Rhéa's company last season, has returned to town and is seeking an engagement.

TEMPLETON.—Fay Templeton shone without her diamonds on Monday night, thanks to the vigilance of the Customs House officials.

FROHMAN.—Marie Hobert Frohman's forthcoming appearance in The Witch, brings to light several dramas founded on the Salem tragedies. Half-a-dozen have come to light thus far.

GLADYS.—After a severe illness that lasted several weeks, Elsie Gladys is convalescing at her residence in this city.

MARSTON.—Richard Marston arrived by the *Arizona* on Sunday.

LEE.—Amy Lee, who has been yachting all Summer, has returned to the city and is now rehearsing for her new play, The Clipper, under the direction of Max Freeman.

FIELD.—Emma Field, who made quite a success as Enid in Mr. Barnes of New York, has been re-engaged for the same part this season.

TERRINGTON.—The news of the suicide of Henry C. Terrington, the order clerk of Falk's, who jumped from the new Washington Bridge over the Harlem River, last Monday afternoon, was a great shock to his many friends. Mr. Terrington was well known and well liked by a very large and influential circle of theatrical people.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The unexpected decision of the United States Court that party-rates are lawful under the Interstate Commerce act, as it stands, was the most important, as well as the most welcome, news the profession ever received from a judicial quarter.

It shot through the clouds one day last week like the rays of a long-obscured sun, and its effect was to strengthen hope and dispel gloom in every spot that bore traces of a theatrical manager's footprints.

The result of the new dispensation will be to place the dramatic business on a more secure footing and to increase materially the sum total of theatrical prosperity.

✣

First-nights at this early period possess many of the characteristics of professional matinees—only more so.

Stars shed their effulgence from the boxes, and the small band of critics in the parquet find their sacred persons in dangerously close proximity to scores of the men and women that they are in the habit of criticising.

Pretty faces, airy gowns, knowing comment and fraternal applause, make these August gatherings singularly animated and interesting events to the laity.

✣

The author of Just for Luck, Mrs. Charles Doremus, is naturally offended at the statement Kate Castleton's manager made that the play was abandoned because it was found to be unsuitable.

In a letter I have just received from Mrs. Doremus she explains matters.

"The reason Miss Castleton did not accept Just for Luck," says the author, "was because she did not think her part sufficiently strong. As a matter of fact the play was not written for her expressly, but for a male comedian.

"As I had no knowledge that alterations were required until a week before rehearsals were to begin, it was impossible to re-write the piece."

Mrs. Doremus' friends are inclined to think that she has been made the scapegoat of Miss Castleton's change of plans.

✣

Some doubts were cast upon the stability of Arthur B. Chase's intention to manage Margaret Mather this season. Mr. Chase has definitely settled them by a cablegram in which he outlines his intentions with reference to her coming tour.

✣

A private word to managers. In the bustle of beginning the new season, don't forget "The Star Spangled Banner."

✣

J. K. Emmet, looking thinner than usual, but decidedly improved otherwise, was on Broadway yesterday.

He says that he has spent most of his vacation in the saddle, riding about the Catskill region and getting himself into excellent condition for his season's work.

Emmet thinks that his equestrian rambles covered a distance of one thousand miles.

✣

The Kansas City *Star* says that "there's a heap of truth" in my remarks last week respecting the newspaper's responsibility for the abnormal egoism that is conspicuous among certain members of the profession.

✣

Webster Edgerly has a genius for nomenclature which seems to have escaped the notice of the morning papers.

Among the characters in Christoper Columbus are three aborigines, catalogued respectively as Gitcherhatton, Omythunder, and Ouchjiminy.

Dissection of these words shows that Mr. Edgerly could have given valuable points to the late Mr. Longfellow in Anglo-Indian etymology.

✣

The asp used by Mrs. Potter in Shakespeare's Antony and Cleopatra is said to have died from lack of nourishment. Fanny Davenport states that her asp will be trained by Sardou himself, who recommends that it be applied to the arm.

THE PRINCE AND THE PAUPER.

To the Editor of the Dramatic Mirror:

SIR.—Mr. Daniel Frohman's prodigality of invention renders it impossible for me to continue a discussion his share in which is chiefly distinguished by an unvarying defiance of veracity. Being myself trammeled by the desire to adhere strictly to facts, I am unable to compete, on his own ground, with a gentleman who possesses a forty-hydra power of multiplying colossal fictions. There is, indeed, but one among his various fabrications which calls for serious notice. This I shall dispose of, by your kind favor, trusting that I may then be permitted to retire from the controversy.

Mr. Frohman represents himself as having been wantonly injured by my determination to produce The Prince and the Pauper, and alleges that he supposed himself invested with the sole right to offer a dramatization of Mark Twain's story. He never supposed anything of the sort. Months before he took the first step toward organizing his unfortunate enterprise, I notified him, personally and by letter, of my prior claim, and foretold the consequences in case he should carry out his predatory project. He chose to scoff at my protest, and in course of time found himself confronted by a judicial decree peremptorily ordering him to desist, and forbidding him to trespass further.

His position at this stage of affairs was pitiable, for he had bound himself by contracts which he could not lawfully execute. Moved by the recital of his necessities, I consented to save him from discredit, and granted him authority to continue the performances of Mrs. Richardson's play. I gave him no exclusive privilege, nor had he the presumption to ask it, or even to hint at such a thing. He knew perfectly well that I would not have conceded it if he had offered nineteen-twentieths of his gross receipts, instead of the insignificant royalty that was demanded. My main purpose in bringing suit against him was to establish an incontestable right to present my own drama. Having secured this, I would not have surrendered it on any terms.

Mr. Frohman did not dream of disputing my mastery of the situation. Against his impudent pretence that he was ignorant of my intention, I can submit the evidence of witnesses who were present when I announced it to him; who listened to the unreserved conversation which followed, and who took note of his voluntary statement that he was ready to sell his costumes, property, etc., to the Russell management, at a fair valuation, and abandon the field altogether. There is not a fragment of truth in his imputation that he was unfairly dealt with, and it needs but a glance at his contract with me to prove the mendacity of his assertion that an exclusive right was conferred upon him.

Mr. Frohman's present attitude may be likened to that of a man who forces his way into a house which he has been warned not to enter; whose appeal for lenient treatment is mercifully answered by permitting him to remain, on payment of a nominal fee, and who rewards the generosity shown him by claiming the power to bar out not only all the other inmates, but the proprietor as well. To such a man, the possession of one poor little planet would be a mere incident in the pursuit of his rapacious and omnivorous greed.

I am, sir, your obedient servant,

E. H. HOUSE.

NEW YORK, Aug. 18, 1890.

PATTI ROSA'S IMP.

William Calder, Patti Rosa's manager, arrived from Europe last Sunday.

"Why did I stay so long?" said he repeating a MIRROR reporter's inquiry. "Because I had had an offer for several theatres on the Strand for Patti Rosa to appear in next Summer, and I remained to look over the field carefully. I haven't closed yet, though, but I will about Christmas and then I'll go over with this new play of ours, Imp, a three-act comedy drama by Fred Marsden and Clay M. Greene.

"Imp will be produced at Kansas City on Sept. 7, when we will open our season. We expect great things of it, and time is booked way up to March. The date of our New York opening is unsettled, but it will probably be in the Spring. I have brought over a lot of the latest songs from London and these will be heard during the season. Rehearsals begin on Thursday in Chicago."

A BUSY MAN.

Al. Hayman will be pretty busy during the next few weeks. To a MIRROR reporter who caught him at his desk at Frohman's the other day, Mr. Hayman said:

"I shall start for Chicago on Wednesday, and be present at the opening of the Columbia Theatre, under the management of W. J. Jones and myself, next Sunday night. From there I shall go to Denver to meet the A. M. Palmer company, and thence to Portland, Ore., to be present at the opening of the Marquam Grand Opera House, which begins its season on Sept. 1 with A Midnight Bell. From there I shall go to San Francisco to attend the Fall opening of the Baldwin on Sept. 15 with The Crystal Slipper. I shall return to New York in October to begin work in connection with the tour of the London Gaiety company with Fred Leslie and Nellie Farren, which will begin on Nov. 24, at the Broadway Theatre. The Shenandoah company will commence its Fall and Winter tour on Sept. 8 at St. Louis and that is the only opening of any of the attractions or theatres in which I am interested that I shall miss."

IS COQUELIN AN ARTIST?

A French writer, criticising the article by Constant Coquelin which appeared some time ago in *Harper's* under the title of "The Art of the Comedian," declares that although the actor proudly styles himself an artist he is not really one. He claims that as the art of the actor consists in creating a part and not in interpreting it, he cannot be ranked with the painter, poet or musician.

While there is a certain amount of truth in what this writer says, it is not just to deny the actor his artistic temperament or to rank him as a mere puppet of the author's will. Some of our most successful playwrights have willingly acknowledged how much they owed to their interpreters—thanks due for a *finesse* and shades of character drawing unhoped for and undreamt of by the author.

The artist, strictly defined, is a man or woman who sees in nature beauties that escape the vulgar. He instinctively loves the beautiful and harmonious, and instinctively recoils from the ungracious. His pain is keener and his joys greater than another person's. All actors are not artists. But there are actors that are true artists.

THEIR HANDS FULL.

Messrs. Rich and Harris have a big programme on hand for this season. Their three theatres in Massachusetts have all booked excellent attractions.

The Hollis Street, Boston, opened for the season on Aug. 11 with A Divided House.

The George Thatcher Minstrels has been the first of their attractions to take the road, and it is reported to have played to excellent business from the start. It played in Boston last week.

Their next roadster will be the Hanlon-Volter and Martinetti English Pantomime Combine. It will open in this city on Saturday night at the Academy of Music.

A Straight Tip, with James T. Powers, goes on the road next week opening in New England.

Next season will be the tenth of the Boston Howard Athenæum Star and Specialty company. Rich and Harris declare that the organization will be stronger than ever before, which is saying much. The tour begins early in September.

HENRY GREENWALL'S ENTERPRISES.

"Am I satisfied with my bookings this year?" echoed Henry Greenwall to a MIRROR reporter's inquiry the other day. "Well, I should say so. And the companies that travel over my Louisiana, Arkansas and Texas circuit will be satisfied, too, for I consider the South this year in better condition than it has ever been before, while my bookings are the best I've ever had. I must confess that the work has been a little harder this Summer, but look at the list of attractions we have! The Texas circuit, sir, can give a company more time than any other. We can give seven weeks over it, and the business the organizations will do will compare more than favorably with the same time in any other part of the country.

"We now handle and have under our personal control the Grand Opera House, New Orleans, Greenwall's Opera House, Fort Worth, Texas, Sweeney and Coombs' Opera House, Houston, Texas, the Tremont Opera House, Galveston, Texas, and the Dallas Opera House, Dallas, Texas. My brother, P. W. Greenwall, will have his headquarters at Fort Worth, and will handle that city and Dallas, while my cousin, W. B. Seeskind, will be at Galveston to attend to that city and Houston. The old staff will remain as it is with these additions. H. H. Jacobs will remain at New Orleans, and I shall be there also to give a general supervision over the whole division. We have now in our circuit thirty theatres, and all of them are in good towns. Our railroad connections are such that there are no interruptions, no time lost, and any manager booking his attraction can call on us, and get seven weeks' time without losing a bit of sleep over it.

"Among the principal attractions booked for this season for New Orleans are: W. A. Brady's After Dark company, Charles A. Gardner in Karl, Cleveland's Minstrels, A. M. Palmer's Jim the Penman company, Lillian Lewis, The Great Metropolis, Kiralfy's Water Queen, Bluebeard Jr., The Still Alarm, Patti Rosa, The Spider and the Fly, Fantasma, the Conried Opera company, Rice's Pearl of Pekin, Primrose and West, T. W. Keene, Annie Pixley, Aunt Jack, Herrmann, The Corsair, and Fay Templeton. To these attractions are to be added for Texas: Daly's Under the Gaslight, the Hess Opera company, Vernona Jarbeau, the Emma Juch Grand English Opera company, Warde and Bowers, Marie Wainwright, Louis James, Stuart Robson, and many other of the sterling attractions.

"For this season I have so altered Sweeney and Coombs' Opera House at Houston, that it is now one of the handsomest theatres in the country, and I have also renovated the Fort Worth house. Next year I shall enlarge the Dallas Opera House, and make such alterations to it that it will be practically a new theatre."

A LETTER FROM MANAGER CHASE.

A letter to THE MIRROR from Manager Arthur B. Chase, who is now in Germany, speaks of his contract with Margaret Mather.

"Miss Mather and I have closed arrangements by which I shall manage her tours," he writes, "for the next three years. We have already purchased one strong play and will probably have two others to add to the repertoire.

"The company is a most capable one, and in addition a double quartette of selected voices will be utilised. The new plays will admit of superb mounting, and the opportunity is to be fully embraced.

Mr. Chase attended the performance of the Passion Play at Ober-Ammergau on the 6th inst.

AN ABSORBING TALE.

THE TOLTEC CUP. A Tale of Here and Now in New York City. By NYM CRINKLE (A. C. WHEELER). New York City: LEW VANDERPOOLE PUBLISHING COMPANY. 1890.

The début of this brilliant dramatic critic and *littérateur*, whose essays are familiar to the readers of THE MIRROR, in the world of fiction, has been looked forward to with considerable interest.

Mr. Wheeler's book, which he designates as a "romance of immediate life in New York city," is really a *roman de vie intime*, and while the scene of action is local, its principal characters are ideals or prototypes of the highest individualism of the Anglo-Saxon race in its every-day environment. The glittering and copious vocabulary, and the epigrammatic sparkle which is the special characteristic of the essays and criticisms of "Nym Crinkle" do not appear in his story, which does not depend upon elegant rhetoric for its sustained interest but upon a remarkable and highly original plot that is evolved with a masterly hand.

A New York sea captain becomes lawfully possessed of a Toltec cup, whose antiquity dates back to the conquest of Mexico by the Spaniards. The cup bears an inscription in the picture-writing of the ancient Mexicans, and this inscription is supposed to contain the secret of vast deposits of the treasures of the Montezumas. The treasure was secreted by the Mexican priests to keep it from falling into the hands of the Spaniards, and the exact location of these mines of untold value were inscribed on the Toltec cup by the priests. Soon after the arrival of this cup in New York, an American Government official, who was an expert in Mexican archæology, and who knew of its existence and almost had it in his possession at one time, heads a formidable conspiracy to obtain it. The marvelous adventures of the cup form a golden wire upon which the skeleton of the story is articulated, and the labyrinthine permutations of the goblet would baffle the genius of Poe, who delighted in his ability to show just how the plots of Dickens' stories, at that time published in serial form, would culminate. The suspense about the fate of the cup, as it involves the fortunes of a very lovable heroine, Manuella Castleton, and her lover, Colin Carteret, is sustained until the reader reaches the finis, and the book is an octavo of 333 closely-printed pages.

"The Toltec Cup" opens during the second year of the war. One chapter gives a graphic description of an anti-war and conscription meeting. None but an old campaigner and an old New Yorker like Mr. Wheeler could have written so well as he does upon this subject, and these anti-war meetings harangued by demagogues, led the populace to the terrible draft riots of 1863. An ideal detective figures among the principals in the story, and he naturally shows the reader all New York from the Bowery dives to the mansions of Croesus in town and country. There are some charming descriptions of places and scenery in and around New York, and the critical reader can see that Mr. Wheeler subordinates his descriptive power to the narration of his story which flows on like a river always brimming but never overflowing.

Mr. Wheeler's romance, as might naturally be expected, is powerfully dramatic. Should he enter the realm of fiction again, his next production will be eagerly looked for, as the work he has presented gives an earnest of the highest developed power in this department of literature.

MAY HAINES has signed with The Editor company.

THE SEASON OPENS.

DALY'S.—THE TALE OF A COAT.

Comedy drama in three acts by Dion Boucicault.

Jemmy Watt	Sol Smith Russell
Richard Doubleday	John E. Kellerd
William Burbank	Alfred Hudson
Jerry	Frank Lawton
Otto Klootz	Charles A. Krone
Mr. Gerrish	Walter Hale
John Carter	R. F. Sullivan
Reporter	J. H. Wilson
Mr. Wiloz	George S. Stevens
Mrs. Cora Welby	Linda Dietz
Mrs. John Carter	Mrs. Mary E. Barker
Bobbie	Merri Osborne
Dick	Alfie Hudson
Effie	Hazle Chappis

Not only has Dion Boucicault won the priceless distinction of writing the best comedy that has been given to the English-speaking stage in the last fifty years, but he has achieved relatively pronounced successes in minor fields of endeavor—such, for example, as fitting actors of peculiar talents with plays suited to their requirements and designed to expose their individual abilities to the most advantage.

The men who have written good comedies—and few such men there are!—have not been similarly successful in constructing plays for stars, while the men who have been fortunate in the dramatic tailoring line have met with ignominious disaster in essaying to soar through the higher atmosphere of æsthetic composition.

But the author of London Assurance—the one production of the last generation touched by the wand of immortality—has met and vanquished his rivals on every plane, giving the versatility and flexibility of his genius the most brilliant proofs.

And all the children of his wonderfully active and fertile brain—plays of all kinds, and of varying quality, whose number runs into the hundreds—have given evidence of health and vigorous paternity.

To the the honor of Dion Boucicault, let it be said that he has never debauched the theatre with an unclean thought, a dubious suggestion or a vicious sentiment. His command of his art is such that he has been able to achieve triumphs without resort to the base devices that many lesser authors have employed as crutches to hobble into a spurious popularity.

When Boucicault succeeds, he succeeds on his merits. When he fails, he fails honorably.

It is also a notable characteristic of his compositions that they appeal to universal intelligence. The success of certain semi-imbecile forms of modern dramatic entertainment has never tempted him to make the easy and profitable descent to mere silliness.

The pen that skilfully wove Irving's poetic sketch into the charming dramatic picture that opened to Jefferson the avenue to fame and fortune, has fitted Mr. Russell with a rôle that must assuredly win him a higher place among American actors than he has heretofore obtained.

The Tale of a Coat is more than a vehicle—it is a play with an interesting story, with revelations in the direction of quaint and wholesome character studies, and with dialogue that is always pat and virile, and sometimes unmistakably brilliant.

It is unlike, totally unlike, the made-to-order products of the journeyman playwright who believes his task accomplished when he hands over to his customer a concoction that drags in an idiosyncratic star's irrelevancies, gives him most of the lines to speak, and makes him the hero (in the centre of the stage) of a "climax" each time that it is deemed expedient to lower the curtain. The Tale of a Coat is not constructed on that plan.

Mr. Russell in this play is a journeyman tailor—a man of simplicity, truth and nobility of soul. His sterling virtues lead him to protect the woman he has learned to love and, in advancing what he believes to be her interests, to make a complete sacrifice of self.

It is Jemmy Watt's devotion, loyalty and high conception of duty that transforms a humble, homely character into a radiant one. Incidents and surroundings that are commonplace *per se* obtain a lofty dignity when illuminated by the unassuming rectitude and quiet heroism of the poor tailor whom Mr. Boucicault has created so perfectly and Mr. Russell interprets so adequately.

Jemmy secretly loves Mrs. Welby, whose husband disappeared five years ago. By chance, he locates and identifies the absentee as Richard Doubleday, wildcat speculator and gentleman adventurer. The latter is on the verge of failure. Jemmy confronts him with his deserted children. He further tells the bond-smasher who wishes to buy and capitalize Jemmy's great invention, the Jason Mill, that that property has been settled on Mrs. Welby, and can be acquired only by him when she and Doubleday are reunited.

Doubleday visits Jemmy's workshop to examine the operations of the Jason Mill, which is set up in the backyard. Here delinquent husband and worshipping wife meet, and the former—eager for the money to be made out of the mill—takes her to his arms, and explains his marrying her under a fictitious name by a haphazard lie made to serve the occasion. One of the children starts the mill going—the other child is caught by the belting. The mother appeals to the father to rescue the little one; he refuses. Jemmy appears, and in a jiffy extricates the child from the whirling wheels that are about to crush out its life.

Time passes. Jemmy becomes famous and rich through his mill. Mrs. Welby learns that Doubleday committed bigamy when he went through the marriage ceremony with her. She sends him about his business, and then the obtusely diffident Jemmy, learning that love mingles with the gratitude her heart feels for him, secures her hand and is transported to the seventh heaven of last act happiness.

Incidentally, several well-defined characters are introduced—an old German inventor, half-crazed by the theft of his idea by Doubleday, and an imperturbable reporter of the contemporary eavesdropping type. These personages, although contributing to the action merely in a subsidiary capacity, diversify the slender story through which Jemmy moves.

The audience that saw the first performance on last Thursday night paid Messrs. Boucicault and Russell a decided compliment. Daly's is the worst ventilated theatre in town, and on a close Summer evening it is about as uncomfortable as the boiler-room of a Mississippi steamboat. The critical assemblage on Thursday sat in that distressing place from the beginning to the end of the play, following it with deep interest, responding to its scenes alternately with tears, laughter and applause, calling Mr. Boucicault to the front of his box and summoning Mr. Russell before the curtain. They stamped the piece with approval and launched it on a career that should be both extended and prosperous.

The Tale of a Coat, however, is not faultless, by any means. The melodramatic mill episode is a sop to the "realistic" and sensational appetite of the time, and is out of keeping with the refined and legitimately artistic spirit that dominates the rest of the play. Mrs. Welby's love for Jemmy is too suddenly brought into being; its creative element, gratitude, is an inadequate parallel for the tailor's noble devotion. Indeed, Jemmy's love for Mrs. Welby seems somewhat material at every point; she does nothing to deserve it, beyond bringing to his humble existence alluring contact with the refinements of a superior social sphere. Then, too, the freedom and loquacity of the servants in the last act, unrestrained by the presence of their betters, is an instance of dramatic license that is worthy neither of the author nor of the play. But the faults are few, and they can be remedied easily.

The records make Dion Boucicault's age near to the Scriptural three score years and ten. That may be his physical age, but his intellect is younger and fresher and more fecund than most of the playwrights who were yet unborn when he startled the English dramatic world with London Assurance in '41.

In Jemmy Mr. Russell gives us a delightful picture, presenting delicate contrasts of light and shade and a meaning that is always clear and direct. There are deft touches discernible which no other actor but Jefferson could successfully reproduce. The quality of reverence in his love; the pathos of his determination to sacrifice his own happiness for hers—to rob his poor life of the sun that has gilded it with the resplendent luxury of joyous feeling; the quiet, effective means by which he subjugates a man whose weapons are lies and hypocrisies; the absolute immolation of self—these features are brought out by Mr. Russell with the clearness, firmness and skill that betray the artist-spirit.

At times he errs on the side of over-elaboration, and occasionally his deliberateness of speech and action borders on the painful. With a little more spontaneity and impulse, and a little less calculation and manner, the impersonation would not only charm the spectator but completely satisfy the critic.

Mr. Russell makes his appeal in The Tale of a Coat on strictly artistic grounds. He eschews entirely his quaint vocalism and bits of refined "specialty." This may be regarded regretfully by the public, but it qualifies the actor to claim credit for a strictly legitimate success, and placates the old sneer that he is merely an "entertainer."

The company was capitally chosen. Mr. Krone as Klootz, the frenzied inventor, gives a vividly dramatic performance that is entitled to warm praise. Mr. Kellerd interprets Doubleday's scoundrelism in the darkest tints, and is deserving of applause for his success in that ungrateful direction, although, at times, in the effort to escape conventionality he employs finicky tactics that are more *bizarre* than effective. For instance, Mr. Kellerd's manicuring trick, to convey the impression of soullessness and stolidity, at one point is about as artistic and proper as if he scratched his head or resorted to a prolonged use of his handkerchief. Mr. Hudson was bluff and breezy as Burbank. Mr. Lawton was amusing as Jerry, the lightweight; Mr. Wilson made a good "bit" of the ubiquitous reporter, and Messrs. Hale, Stevens and Sullivan were satisfactory in small parts.

Miss Dietz is to be credited with a singularly sweet and natural interpretation of a character that narrowly escapes artificiality. The heroines who moan through two acts in the garb of poverty only to blossom forth in joy and a showy gown in the last act, are rather difficult to treat newly; but Miss Dietz plays Mrs. Welby with refreshing sincerity and in excellent taste.

As Mrs. Carter, Mrs. Barker is seen as one of those boisterous, warm-hearted creatures that she knows how to play to perfection. Miss Osborne is mildly exuberant in the soubrette rôle of Bobbie. The two children are played by youngsters of the parrot species.

The Tale of a Coat is equipped with neat scenery. The Jason Mill is a clever piece of realistic mechanism.

THE BROADWAY.—THE MERRY MONARCH.

A comic opera in three acts. Libretto by J. Cheever Goodwin. Music by Emile Chabrie and Woolson Morse.

King Anso IV	Francis Wilson
Siroco	Chas. Plunkett
Herisson	Gilbert Clayton
Kedas	Harry Macdonough
Tapioca	Willet Seaman
High Chamberlain	B. F. Joslyn
Lilita	Laura Moore
Aloes	Nettie Lyford
Lazuli	Marie Jansen

It did not require an extraordinary amount of discrimination to see that Francis Wilson made a pronounced hit in the Merry Monarch at its initial performance, last Monday evening, at the Broadway Theatre. He was, indeed, the merriest monarch that ever cut up capers on the comic opera stage. From his first entrance, when he tumbled down the stairs of his royal palanquin, to the final scene in the course of which he dances a break-down with two genuine little darkies—he kept the audience in roars of laughter with his droll antics and contagious mirth.

There has been considerable conjecture as to the origin of Mr. Goodwin's libretto, but the production verified the fact that it is founded on the plot of Leterrier and Vanloo's L'Étoile, which was brought out in Paris with Emile Chabrier's music toward the end of the seventies. Nor is it very difficult to point out the musical numbers that were supplied by Woolson Morse. They are mostly of the popular order with more jingle than art, but the ballad, "When I was a Child of Three," which Laura Moore sang most charmingly in the first act, is a noticeable exception. "The Omniscient Ostrich" and "Love Will Find the Way," were interpreted with inimitable humor by Mr. Wilson, and were enthusiastically encored. The orchestration, which is accredited to John Philip Sousa, director of the U. S. Marine Band at Washington, shows an experienced hand and is clever throughout. Mr. Goodwin's lyrics are above the average, and the dialogue is pointed and frequently witty.

The story is quite suitable for the introduction of humorous episodes. King Anso IV. an Indian monarch of mirthful proclivities, is in search of a victim, as according to the law of the realm, somebody has to be executed on the annual fête day. Encountering Lazuli, a handsome pedler of perfumery, he induces him to treasonable utterances, and is about to have him strapped to the fatal chair, when Siroco, the royal astrologer, discovers in the stars that King Anso must die twenty-four hours after the pedler.

Lazuli is, of course, liberated at once, and the greatest care is taken to have him continue his earthly existence. King Anso himself, however, by encouraging him to elope with Lilita, the Princess Royal, is almost the cause of Lazuli's death, as Lilita's guardian, Herisson, orders the soldiers to pursue the couple, capture the princess and shoot down her amatory escort without delay. The torture that King Anso and his astrologer (who is to die with him) undergo while waiting for their hour of doom is made the subject of very ludicrous incidents in the last act. Fortunately it turns out that Lazuli had not been killed after all, and he is allowed to wed Lilita, despite the discovery that the Princess had been really brought on by Herisson, the Ambassador Extraordinary, to wed the Merry Monarch.

Mr. Wilson's successful personation of King Anso is referred to above. Charles Plunkett played the part of Siroco with amusing cleverness and a great deal of facial expression. The Herisson of Gilbert Clayton was rather noisy than funny. Harry Macdonough made the most of his opportunities as Kedas, the Minister of Police.

Laura Moore's pure soprano voice was heard to advantage in the role of Lilita, and Nettie Lyford proved an acceptable Aloes. Marie Jansen looked quite piquante and picturesque as Lazuli, and acted with taking vivacity. Her topical song "I draw the line at that" and several other selections allotted to her were duly encored, but her sneezing song in the last act fell very flat, and should be cut out.

The costumes were handsome and the combinations of colors were quite tasteful. The scenery by Messrs. Emmons, Hoyt and Plaisted was imposing, but the Hall of the Statues in the second act appeared decidedly theatrical, and the figures were of such gigantic proportions that they might well serve as lithographic posters for Barnum's circus. Finally a great deal of praise is due to the stage management of Richard Barker and to the conducting of Signor A. DeNovellis. Both Mr. Goodwin and Mr. Wilson were called upon for speeches after the second act.

FOURTEENTH ST.—HENDRIK HUDSON.

A musical burlesque in three acts, by William Gill and Robert Fraser.

Hendrik Hudson	Fay Templeton
Kill Von Kull	Edwin Stevens
Miss Manhattan	Toma Hanlon
Ysabel	Alice Carle
Abigail	Estelle Mortimer
Fritz Von Twinkle	Rose Newham
Christopher Columbus	Eva Randolph
Marquis Perfecto Del Cabanas	Alf. C. Wheelan
McParlan	Edward Edwards
McCann	Charles Kirke
Gaff Ensign	Harry N. Dowley

The house that greeted the metropolitan reappearance of the one-time sprightly Fay Templeton on Monday evening at the Fourteenth Street Theatre was a large one. It was a house that had come to be amused and it was not disappointed.

Hendrik Hudson is a burlesque of the broadest kind. And that is all it claims to be. Its authors had the good sense to style it frankly a burlesque of the good old-fashioned type, and to confess that the music is taken "from all sources."

Fay Templeton has increased considerably in avoirdupois since she was last seen here. Yet, she retains withal the old vivacity and wonted grace of movement, and as to her singing her *chic d'artiste* makes amends for any trifling faults of *technique*.

The company Miss Templeton has got together for Hendrik Hudson is far above the average of those usually seen in burlesques. Besides the star there is Edwin Stevens, the inimitable low comedian, and one of the best on the American stage to-day; there is Alf. C. Wheelan, who is very funny as a Spanish Grandee; Charles Kirke and Edward Edwards, two unquestionable humorists; Toma Hanlon, with her pretty face and sweet soprano voice; Estelle Mortimer, who is capital as the woman of the future, and Rose Newham, a gilded exquisite, who dances with delightful daintiness. These are only a few among the many that stand out from a background of striking costumes and pretty faces. The journalist-up-to-date is caricatured in a very amusing way by Mr. C. Stevens, and his happy fooling elicited much merriment. The part is decidedly humorous without a suspicion of vulgarity, and was, without question, one of the best bits of the performance.

A gallery in the supposed Exposition building forms the set of the last act, and here take place a number of amusing parodies on current events. Fay Templeton did a Spanish dance *a la* Carmencita very cleverly and was recalled repeatedly. Her duet with Edwin Stevens entitled "The Same Thing Over Again" proved the hit of the evening and was redemanded at least half-a-dozen times. This to the disgust of the moderate individual who esteems that enough is as good as a feast. However, the duet was pretty and both artists fully deserved the ovation they received.

A harlequinade, of the old English pantomime kind followed, and it proved a mistake. It was long and tedious and totally devoid of humor. To make the piece the success it deserves to prove, this should be cut out altogether. In its present form the piece is entirely too long.

The scenery by Maeder and Schaffer was striking and the grand scene of Niagara sufficiently realistic and impressive. The costumes, of Parisian make, were rich, picturesque and harmonious in coloring. Miss Templeton's dresses, which were very pretty and becoming, came from Bloom's of Fifth Avenue.

CASINO.—MADAME ANGOT.

Comic opera in three acts, composed by Charles Lecocq.

Mlle. Lange	Camille Darville
Clairette Angot	Marie Halton
Amarantho	Eva Davenport
Larivaudiere	Fred Solomon
Ange Piton	Henry Hallam
Pomponnet	Chas. H. Drew
Louchard	Max Lube

The revival of Lecocq's La Fille de Madame Angot at the Casino last Thursday evening was easily weighed in the balance and found wanting in Gallic ingredients. Nevertheless, the production may be added to the list of Casino attractions that please and consequently draw the patrons of the establishment.

The scenery, by Messrs. Young and Chidley, was decidedly effective. The setting of the first and second acts looked very familiar, to be sure, but the Gardens of Calypso, in the last act, was in the nature of a scenic surprise. The costuming was another successful feature, and the ballet girls made a fine showing in picturesque though scant attire. In fact, the principal novelty was the ballet of the last act, with new music by Lecoq, which was first introduced at the recent revival of the opera at the Eden Theatre of Paris.

The Clairette of Marie Halton was, as might have been expected, a commonplace and at times almost meaningless personation. It has been cruelly suggested that the management was wise in curtailing the title of

the opera to Madame Angot, as Miss Halton looks somewhat too mature for the daughter. She sang passably well, but had no conception of the dash and spirit, fun and vivacity thrown into the part by various operatic artistes who have preceded her.

Camille Darville, who first appeared here in The Queen's Mate several years ago, was specially engaged for the role of Mlle. Lange. She has a handsome presence, and knows how to sing. Her voice is especially strong in the upper register, and she cleverly conceals the weakness of her middle and lower notes. But Miss Darville scarcely possesses enough acting ability to convey the intriguing spirit of an ideal Mlle. Lange, and therefore proved a partial disappointment.

With regard to the other principals the less said, the better. Henry Hallam sang creditably, but his Ange Pitou was anything but a histrionic treat. Fred Solomon as Larivaudière, and Max Lube as Louchard were conspicuous only for their funereal efforts to be funny. Charles H. Drew's attempt at singing in the role of Pomponnet was equally lugubrious. The chorus, however, sang with great spirit, and Gustave Kerker conducted with satisfactory results.

Since the opening night Madame Angot has drawn crowded houses.

JACOBS' THEATRE.—FORT DONELSON.

Melodrama in four acts, by George and Charles F. Dittmar.

Dr. Herbert Coates ..... Frank Ambrose
Colonel Henry Lyle ..... Drew A. Morton
Captain Arthur Maynard ..... W. T. Clark
Corporal Kane ..... W. R. Walters
Bob Dashwood ..... P. W. Nares
Hans Besson ..... Emile Heusel
Michael Grundy ..... John W. Foster.
Nettie Lyle ..... Jeannette Charles
Jessie Hoyt ..... Ada Melrose
Mrs. Evans ..... Dora Norman

The Third Avenue Theatre was reopened at the matinée on Tuesday last, under the new name of H. R. Jacobs' Theatre, after extensive alterations and decorations. The house is lighted by electricity and the prices have been raised. The piece presented was a war melodrama by George and Charles F. Dittmar.

The story turns upon Dr. Coates, the regimental surgeon, and Captain Maynard both being in love with the Colonel's daughter. Miss Lyle reciprocates the doctor's affection, which incenses the Captain.

The captain's company is ordered to the front. Previous to the battle Corporal Kane asks Dr. Coates to take charge of a package of papers concerning his private matters. Captain Maynard demands of the corporal the nature of the package, and upon his refusal to disclose it the men have a fight in which the captain kills the corporal. Dr. Coates, happening to return, is accused of the murder by Maynard, arrested and placed under strict guard. The companion of Miss Lyle, Jessie Hoyt, in order to communicate with the doctor, enlists as a drummer boy, and by her aid he escapes. In order to see his sweetheart he returns disguised, but is detected by Maynard and rearrested. He manages to escape a second time through the same agency, and settles down as Dr. Rockwell at his mother's farm, where he is finally discovered by Miss Lyle. Captain Maynard is disposed of by receiving a death wound, whereupon he confesses his rascality. Then all ends happily, according to the immemorial laws of melodrama.

There is a good deal of amusing comedy between two sentinels, one an Irishman and the other a Dutchman, both being outwitted by the feminine subtlety of Jessie, with whom they are in love.

The soubrette work of Ada Melrose as Jessie was remarkably clever and sprightly. Frank Ambrose showed considerable ability in the part of Dr. Coates. The role of Captain Maynard was well played by W. T. Clarke.

The character sketches of Michael Grundy, the Irish soldier, played by F. W. Foster, and of Hans Besson, the Dutchman, by Emile Heusel, were the medium of some excellent comic acting. Bob Dashwood, the sentinel liable to be shot for assisting in the Doctor's escape, was excellently played by F. W. Nares. William R. Walter acted Corporal Kane very acceptably.

The grouping and accessories of the third act were arranged as a copy of the celebrated picture of "Headquarters in the Field."

WINDSOR.—CHRISTOPHER COLUMBUS.

Drama in four acts, by Webster Edgerly.

Christopher Columbus ..... Edmund Shaftesbury
Bobadilla ..... M. L. Jordan
Talavera ..... Frank J. Keenan
Ortiz ..... John E. Ince
Pinzon ..... Ed. Eagleton
Wanita ..... Mabel Forrest
Isabella ..... Pauline Markham
Beatriz ..... Stella Rees

There was a large audience present at the Windsor Theatre on Monday night, and an evident desire to be more than favorably inclined toward the production was evinced in the liberal applause bestowed on the performers at every attempt to reach a climax. Christopher Columbus, or the discovery of America, shows evidence of deep research, and of an unusual amount of delving into history, but the piece is not well written, its speeches are long and draggy, the action tardy and slow, and the climaxes hackneyed and of the old-time order.

It is hardly necessary to describe the plot of the play. It deals with the adventures of the Italian navigator, bringing into play an arch-villain, Bobadilla, a love interest, and a number of incidents that may be claimed to be historical, but which, if so, were spoiled in their presentation. The comedy in the play is bad, though the comedian, John E. Ince, did all he could with his share of it. Edmund Shaftesbury, who is said to be the author, Mr. Edgerly himself, was seen in the title role of Columbus. He may improve in subsequent performances, but on Monday night his acting was not up to the mark, nor did his attempts to be effective always prove successful. M. J. Jordan played Bobadilla, the villain, and acquitted himself creditably.

Stella Rees as the wife of Columbus looked pretty and graceful, while her acting was quite dramatic. The Queen was acted at a few hours' notice by Pauline Markham, which fact escaped the morning papers, and, measured by the lack of preparation, the actress did remarkably well. Mabel Forrest did all that was possible with the role of Wanita, and the rest of the company were also efficient in their respective parts.

The scenery was old and worn, but the representation (except that the promised feature of "the monument which will be erected in this city in 1892 by the compatriots of the illustrious Genoese" was not shown), was excellent, so far as the mechanical effects and the easy working of the play were concerned, and great credit is due on this account to the stage management of Leon J. Vincent. The third scene of the second act, in which America is discovered by Columbus, as seen in the well-known picture of the event, made a very pretty tableau and was loudly applauded. With considerable cutting the piece may be made a success on the road, but it will not meet with favor without this heroic treatment.

PEOPLE'S THEATRE.—EUGENIE LE TOUR.

Drama in five acts. Adapted from the French of Frederick Soulhe.

Pierre Le Tour ..... Elmer Grandin
Louis Romaine ..... J. T. Burke
Maurice De Franco ..... Myron Leffingwell
Count De Treville ..... Charles Mortimer
M. Gilberte ..... E. D. Tannehill
Lucette Le Croix ..... Marion A. Earle
Madame Roche ..... May N. Drew
Eugene Le Tour ..... Eva Mountford

Eva Mountford opened a week's engagement at the People's Theatre on Monday in a strong and well constructed emotional play, adapted from a French drama by Frederick Soulhé and entitled Eugenie Le Tour. The piece has not more of the dramatic absurdities which arise from concentration of events than most melodramas, but the translator has not always been skilful in veiling them. Nevertheless the play is strong, exciting in interest and well balanced and is likely to prove successful on the road.

Eva Mountford, whose pleasing appearance and emotional manner well fitted her for the part of Eugenie, filled it with ability and was called before the curtain after each act. The role of Lucette LaCroix was played in a talented manner by Marion Earle. May Drew enacted the nurse with much comedy humor, though in parts the effect was spoiled by over rapid utterance.

Among the male members of the cast, the best performance was that of E. D. Tannehill, who gave an excellent personation of Gilbert, the notary. Elmer Grandin's Pierre LeTour was rather colorless. J. T. Burke, as Louis Romaine, the artist husband of Eugenie, was manly and vigorous. The rest of the company were excellent after conventional patterns. The scenery was the same that does duty on all occasions at this theatre.

TONY PASTOR'S.—THE BROOM-MAKER.

Comedy-drama in four acts by Isidor Witmark and F. B. Hawkins.

Yohann ..... James Reilly
Colonel Roughton ..... E. Guy Spangler
Jerry Barry ..... Frank Marion
Madame Vanderburg ..... Louise Reming
Gretchen ..... May Templeton
Tom ..... Eddie Witmark
Jack ..... Frank Witmark

The Broom-maker was seen for the first time in New York at Tony Pastor's Theatre last Monday evening. There is nothing very original in this play, but it serves to introduce the many specialties of the star, for whose sole benefit it has undoubtedly been constructed.

As a vocalist James Reilly did not appear to advantage on Monday night, but this was undoubtedly due to nervousness, as his singing of the tuneful broom song in the second act was quite satisfactory. Mr. Reilly's handsome face, fine figure and fascinating manner certainly atone for his few shortcomings.

The children in the play did much to make the entertainment enjoyable, and, with the exception of the star, appeared to much better advantage than the older members of the company. Eddie and Frank Witmark are both very clever children, and the quaint manner in which Little Edna and Robbie assisted the star in his broom song was the best thing in the performance.

Frank Marion as Jerry Barry proved a capital Irishman, and his patter song caught the house. May Templeton and Louise Reming made the most of their respective parts, while the rest of the company did fairly well. The scenery and stage settings were picturesque and in good taste.

UNION SQ.—INTERNATIONAL VAUDEVILLES.

On Saturday evening the newly imported International Vaudevilles made their initial appearance at the Union Square Theatre. By an ingenuous arrangement the same entertainment, with the respective numbers reversed in order, was given at the Standard.

Manager Marks, to whose enterprise is due the presence in America of this remarkable assemblage of foreign specialty performers, had chosen his time for their appearance in New York astutely. The light class of entertainment provided by the members of the organization is just what is wanted in this hot weather, and what can be digested by the amusement-loving public with ease.

Here we have no intricate plot to follow, no names to remember, no heroine to bring out our handkerchiefs, no villain to fill our virtuous souls with indignation. We can simply sit back in our *fauteuil* and indulge in a little innocent recreation without any appreciable effort.

There is not much that is new in the entertainment given by the Internationals, but most of that which is old is well done. This fully redeems it. Henry Cazman, who lately has been performing successfully in Paris, gave some clever *ombre chinoises* and, although he happened to be first on the bill, he was perhaps as successful with the audience as any performer that followed.

A Spanish polyglot named Aldow raised considerable laughter by a clever parody on the drawing-room conjuror, and Signor Mario Mora, a baritone with an exceptionaly rich voice, was warmly encored. The ventriloquism of Lieutenant Travis although clever, is open to criticism. The lieutenant's art is defective, particularly when he attempts it from a distance. The best feature of his act was making a doll sing a song while he himself smoked a cigarette tranquilly.

The honors of the evening were divided between the Brothers Borani, two marvellous contortionists, and the Avolos, two remarkably clever boy acrobats. The latter were loudly applauded.

The Sternbeims, Viennese vocalists, sang a charming duet, and Minnie Cunningham, an English skirt-dancer performed some graceful evolutions in a cascade of lace.

Maude Branscombe's statuesque posing was a failure, owing to poor stage management. Her dance, however, was more effective. The educated monkey, Crowley, Jr., brought the timely and successful entertainment to a close.

NIBLO'S.—KAJANKA.

Niblo's Garden was opened for the season last Saturday evening under most favorable auspices, Kajanka being the attraction. The house was crowded in every part, and the audience seemed well pleased with the performance. Kajanka has been frequently described in these columns. It is a piece into which no end of specialties can be introduced, and the Miller Brothers deserve commendation for the additions they have made in that respect this season, as they are the best part of the entertainment.

Mlle. Bertatto, who is described on the programme as the Marvellous Transformation Dancer, is undoubtedly the star of this attraction. She made her first appearance in this country on Monday night, and took the house by storm. The Marlanis, the French acrobats, who also made their first appearance in this country on this occasion, were well received. There are eight of them, all told, and they certainly do a very neat and clever act. As much cannot be said in favor of the Mariposa dancers, whose performance appears to be a cross between a skirt and a wing dance, but it is anything but graceful.

Charles W. Ravel was, as usual, the clown, and Florence Morrison and Kate Bellingham assumed the principal female roles. The scenery was very pretty, and the costumes were in good taste.

AT OTHER HOUSES.

Beau Brummel is drawing crowded houses at the Madison Square Theatre.

The Canuck is in its fourth week at the Bijou.

The Balloon at the Star is rising in popular appreciation.

The hundredth night of the Strauss orchestra in America will be celebrated on Aug. 25 with a grand musical and ballet festival at the Madison Square Garden Amphitheatre.

Judging from the crowded state of Koster and Bial's Concert Hall last Monday night, the counter attractions seemed in no way to affect the attendance at this house. With such a trump card as Carmencita the lively variety entertainment that is given nightly cannot fail to attract large audiences to this popular establishment. The bijou edition of La Fille de Madame Angot remains a favorite feature.

Edwin Royle, the author of Quicksands, and other plays, will have some verses on Marie Bashkirtseff in the next number of the Cosmopolitan.

AN INTERESTING EXHIBIT.

It does not often come within the province of The Mirror to speak of what concerns the wardrobe of the fair sex. But a few remarks suggested by a recent visit to Messrs. Gunther, the well-known furriers of Fifth Avenue, may prove interesting to our lady readers. Mr. Hicks, the courteous manager, kindly invited a Mirror representative to look through their establishment.

To his surprise the reporter saw a number of ladies busily shopping and selecting the articles for which this noted firm is famous. Mr. Hicks informed his visitor that not only ladies who are temporarily stopping in the city but that the leaders of fashion take advantage of this season of the year to run in from the watering-places to make their Winter purchases.

Probably the finest and most valuable collection of mounted fur-bearing animals to be seen anywhere in this city are placed in regular order in the various departments of Gunther's. A walk through this establishment would transport an imaginative visitor to the "deep umbrageous shades" of the Adirondacks, the Manitoulin Islands or the Saskatchewan Valley. The collection of elk, moose and caribou could not be duplicated.

The Players' Club has for a long time been negotiating for the purchase of an elk which the Messrs. Gunther claim is the finest specimen in the world. The jungles of India, the wilds of darkest Africa, the forests of Europe and North America, each contribute their quota of animals, ranging from the ermine to the great polar bear. Students of natural history and sportsmen will find a great deal to interest them on a visit to Gunther's.

MANAGERS' MESSAGES.

DETROIT, Aug. 19.
People turned away at 7:40 to-night. E. D. Stairs with the Barrel of Money company is the attraction. It is a great hit.
BRADY AND GARWOOD,
Managers Whitney Opera House.

BOSTON, Aug. 18.
The Gilmore Opera company presented The Sea King at the Hollis Street Theatre this evening before a crowded audience. The opera made an immediate success.
CHARLES H YALE.

DENVER, Aug. 19.
New Broadway Theatre opened to-night. Great success. Theatre the most magnificent in America. Audience and performance most brilliant ever seen in Denver. Receipts, over $8,000. Advance sales for the two weeks' engagement of Juch Opera company exceed $20,000.
M. B. LEAVITT.

E. A. McDowell has arranged with Joseph Brooks to produce the Balloon in Canada, with the exclusive rights, all necessary printing and a good company. The season will probably begin in St. John about the middle of September. Mr. and Mrs. McDowell (Fanny Reeves) are favorites in Canada, and the fact of them making another tour there will be pleasant news.

NEW YORK THEATRES.

CASINO.
RUDOLPH ARONSON, - - - Manager
Evenings at 8. Matinee Saturday at 2.
Admission 50 cents. Seats reserved two weeks in advance.
LECOCQ'S CHARMING COMIC OPERA,
MME. ANGOT.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.
CARMENCITA.
Geo. Testo and Fanny Ouri, European Herculeans.

BROADWAY THEATRE.
Corner 41st Street.
MANAGER, - - - - - MR. FRANK W. SANGER.
Evenings at 8 - - - - Saturday Matinee at 2.
FRANCIS WILSON AND COMPANY,
in the new Comic Opera,
THE MERRY MONARCH.

H. R. JACOBS' THEATRE.
The Popular Theatre of New York.
ENTIRELY RENOVATED AND REMODELLED.
Playing First-class Attractions only.
Prices, 25c. to $1.50.
Matinees—TUESDAY AND SATURDAY.
Last Week, FORT DONELSON.
Aug. 25—THE PAYMASTER.

DALY'S THEATRE.
Broadway and 30th St.
PRELIMINARY SEASON.
Large audiences fill this theatre nightly.
Every evening at 8:15. Matinee Saturday at 2.
Mr. SOL. SMITH RUSSELL,
in Mr. Dion Boucicault's
successful new play,
THE TALE OF A COAT.
A drama of American life and character.

TONY PASTOR'S THEATRE.
The Popular German Comedian,
JAMES REILLY
in Witmark and Hawkins' Musical Comedy,
THE BROOMMAKER
OF CARLSRAD.
Sparkling Music, Catchy Songs, Exquisite Dancing.

MADISON SQUARE THEATRE.
MR. A. M. PALMER, - - Sole Manager
MR. RICHARD MANSFIELD
in his wonderful impersonation of
BEAU BRUMMEL.
75th to 100th performance.
A. F. HARTZ, Manager.

MADISON SQUARE GARDEN
AMPHITHEATRE.
S. FRENCH & SON - - - General Managers.
Every Evening at 8. Sacred Concert Sunday Evening.
STRAUSS.
and his famous Vienna Imperial Court Orchestra and Two Grand Ballets. Prices 50c. to $15.

AGENT SPIES AND HIS CLIENTS.

The following letter has been received from a member of the profession:

NEW YORK, Aug. 13, 1890.

To the Editor of the Dramatic Mirror:

SIR:—Would it not be well for you to give J. J. Spies a slight idea of his position in the theatrical world?

It is humiliating to professionals to read the preposterous rules conspicuously hung on the walls of his office.

Mr. Spies does not seem to appreciate the fact that we simply employ him as our agent and that we are perfectly justified in asking any reasonable question which may prove of benefit to us.

We certainly do not call on Mr. Spies for the pleasure of conversing with him. It is a matter of business merely, and if one should casually mention the weather I believe one's case should not be regarded as utterly hopeless.

Let Mr. Spies remember that his position is one which does not require any special amount of brains. He simply operates in the capacity of a third party (what a pity there must be more than two!) and from the profession he manages to earn a livelihood.

I have taken upon myself the liberty of questioning every professional I have met to-day on the subject, and I find that my views of Mr. Spies are universally shared. B. L. B.

Complaint against Mr. Spies have been pretty constant ever since he entered the dramatic agency business, on Union Square, several years ago.

When the Dramatic Bureau was established by the Actors' Fund and Mr. Spies took charge of it, he was placed under certain restrictions that have removed some of the causes of dissatisfaction. At all events, he has been less the subject of complaint than formerly.

By his arrangement with the Fund Mr. Spies is obliged to charge commissions on engagements according to a fixed and moderate scale. He is not permitted to charge $50 to amateurs for a single appearance with a snap company in a one-night stand. He is supposed to treat all patrons and visitors courteously, and to bear in mind that the Bureau is designed as an accommodation to actors rather than as a source of revenue to the Fund.

For the rest, he is permitted to conduct the business in his own way, but he is at all times amenable to the rules of the Dramatic Bureau Committee, one of whose objects of existence is to investigate charges that may be preferred against the agent.

If B. L. B., or any other actor, has a grievance against Mr. Spies, the proper method of procedure to secure redress is to submit a formal complaint to the Bureau Committee. If it is not too trivial it will be looked into, most probably.

While the Actors' Fund established the Dramatic Bureau for the convenience and benefit of actors, it must not be supposed that Mr. Spies took charge of it from philanthropic motives. Mr. Spies' connection with the Fund is strictly a business affair. He has a contract—renewable or terminable by the Trustees every year—by which he takes the first money that comes in annually until he has received $1,000. After that the receipts are evenly divided between the agent and the Fund.

B. L. B. is quite right on one point. Mr. Spies' "rules" are impertinent and insulting, and therefore objectionable. They should be revised by the Bureau Committee, and, if the substance of them is thought to be necessary, they should be couched in courteous and dignified terms. Then no one would find them offensive.

Mr. Spies' "rules" are characteristic of Mr. Spies himself. While it would be perhaps impracticable to engage a Chesterfield for his position, it ought not to be difficult to secure an agent whose demeanor and language would be acceptable to actors and reflect no discredit upon the Fund.

Mr. Spies' labors are long and that may be one of the reasons why his temper is short. Whatever may be the reason, the fact remains that he does not always treat his visitors and applicants—particularly obscure and uninfluential actors—with the consideration that is their due. He is in the habit of flying into violent tempers and venting his choler upon the first comer, whether it be man or woman. He has a stentorian voice and it is frequently let out to its full compass when things go wrong. Actresses have come to THE MIRROR with tears in their eyes and told how they were barked at, without the slightest occasion, by Mr. Spies. Actors have told us that if their daily bread did not depend more or less on Mr. Spies' securing them engagements they would be tempted to resent his choleric outbursts by muscular reprisals.

Of course, the Fund's agent cannot please every one, even if he had the temper of an angel and the manners of a man of refinement. The reason is, that he cannot get engagements for all the people that want them, and their view of his limitations is not sufficiently clear to appreciate them when he fails to find them places.

Nevertheless, and quite apart from the perhaps pardonable weaknesses of some of his clients, the Fund's agent is rightly expected to be civil and considerate to every one that has not forfeited the claim to courtesy. Aside from the outward faults that have made Mr. Spies unpopular with many professionals, it must be said in his behalf that he is square in his dealings and that he means well. And that is saying a good deal, when dramatic agents are the subject of discussion.

If Mr. Spies would mend his manners, or if the Bureau Committee would point out the advisability of his mending them, the one disagreeable characteristic of the Fund's amiable and praiseworthy attempts to furnish the profession with a cheap and well-conducted agency, would be removed.

FRED. CORBETT.

"Not in, eh? When will he return?"

"Dead!"

What dread news to greet one when going to call on a friend—a friend that had parted from me but a few hours before in health and spirits, with as bright a prospect before him as ever a clever man needed. Yet so it was. My friend was dead.

With the awful impression of this recent and sudden visitation of the Almighty's power upon me, I can hardly collect myself sufficiently to recall in detail all the noble qualities, generous acts and silent sorrows of this friend who for months was my constant companion, sharing the same rooms, the same purse, and almost the same occupations and pleasures.

But as is often the case with the warmest chums, I knew little or nothing of his family "at home." Our friendships began, and alas! ended here. Perhaps the fact of our both hailing from the other side had something to do with it, though the similarity of our tastes soon knitted us to that state when friends understand, appreciate and sympathize without ostentation and effusive gush. Insensibly and quietly he was an inspiration to me and for hours I have worked both with pen and brush while his fingers wandered idly over the keys of his piano, extemporizing melodies as sweet and sad as was his own nature. Yet, at times, he was grotesquely humorous and many attacks of "blue devils" has he dispelled with his grim drollery.

Though methodical to a degree in his habits, he was at times so absent-minded that he would wander around, looking for some article of apparel, to eventually discover that he already had it on. I've known him to light a cigarette and then hunt for ten minutes to find a match. Many of his peculiarities verged upon eccentricities, but he was always so gentle, one had not the heart to do otherwise than humor them.

From conversations with him I learned that he began life as a physician in the Royal Hospital for Consumptives in the Isle of Wight, England, and the awful titles of some of his books attested to the fact. It was not to his taste, however, and an early and romantic love episode putting spurs to his ambition for fame and fortune, he entered a field where profits are large and speedily acquired by those who have merit to demand them, and became a "private entertainer."

In this line he was more than successful, and soon realized a sum sufficient to start him comfortably. But, alas! too late to give him the object of his first love. The girl died within a few hours of his return to claim her. I am sure this sorrow tinged his whole life. It was in his face, in his walk, in every bar he wrote or played.

He first came to this country with Horace Lingard. In 'Frisco he was married, came East, and established himself in Brooklyn, living the life of most actors, playing anything he could get. One of the first pronounced hits he made was as the Curate in Boucicault's Jilt. Some time afterwards he became secretary to Mr. Boucicault in the school which that gentleman started. Following this came the hit he made as the broken-down actor in Partners. Last season he was with Nat Goodwin and in 'Frisco was taken ill and left behind. He regained the company later in Portland. From there he came directly East, and started for England.

During his visit there he staged A Gold Mine for Goodwin in London and returned here to embrace probably the best chance he ever had. He was engaged to play Spaulding in The Private Secretary. No man could have played it better.

The day he received the call for his first rehearsal—he left to answer another and higher. His exit was sudden, but he played his part honorably and well, and though his creations as an actor may die with him, his songs and musical compositions will live long after he himself, poor fellow! is forgotten.

On Thursday morning, the day of his death, we took breakfast together to part at noon never to meet again in life. Partially dressed before breakfast, he played and sang to me his latest composition. It was—

"I will arise and go to my Father, and will say unto him, Father I have sinned against Heaven, and before Thee, and am no more worthy to be called thy son. Make me as one of thy hired servants."

Good-bye, dear old pal! God grant you the service you sang for. CHARLES KENT.

FRANK LAWTON is satisfied with the little he is called upon to do in A Tale of a Coat, and he will probably remain with Sol Smith Russell's company all this season, in order to get a rest. The little "bit" he has to do stands out in bold relief.

GOSSIP OF THE TOWN.

C. B. JEFFERSON has made an alliance with Klaw and Erlanger to produce plays and handle combinations.

WALDTHEN PROC, the English theatrical manager at present in this country, is about to bring an action for damages against the Central Lithographic Company for selling a lithograph of his wife (Jessie Villars) to a person in no way connected with his enterprises.

MANAGER ROSENQUEST has engaged the Columbia Quartette to furnish vocal music in the production of Blue Jeans.

T. W. KEENE'S season opened on Monday night at Norfolk, Va.

A RECEPTION was given to Herr Xaver Scharwenka by Herr Seidl at Brighton Beach on Monday evening.

PRELIMINARY performances of One Error will be given in Reading, Plainfield and Asbury Park the latter part of this week.

ON Friday last the Grand Opera House syndicate of Minneapolis completed the purchase of Harris' Theatre in that city. The price paid for the entire property is given at $150,000. Manager J. F. Conklin will manage both the Grand Opera House and Harris'. The name of the latter will be changed and the buyers will assume control immediately.

PAUL R. EVERTON has become a member of the Lizzie Evans company, which opened in Boston on Monday night.

W. E. PLACK has been engaged to go in advance of the Roberts-Sailer company.

ROBERT DROUET has been re-engaged to play General De Laroche in Paul Kauvar.

A. W. PUSCELL, well known in New England as a manager and actor, has retired from the profession and is now paymaster of the Rochester Railroad company.

CHARLES BLANCHETT has bought an interest in The Private Secretary. He is to have the general management of Charles Frohman's various attractions.

THE season of the MacLean Prescott company will begin at Chicago on Sept. 7. John Whiteley will continue as the manager of this successful organization.

JENNIE CHRISTIE, who played Sierra Suse in Edwin Arden's Eagle's Nest for three seasons, has been engaged for My Jack.

EMMETT C. KING has been engaged to play the leading part in Agnes Herndon's La Belle Marie.

EDWIN YOUNG has been engaged as stage manager of the Josephine Cameron company. Miss Cameron will open her season under the management of A. B. Anderson, on Sept. 15, at New Haven. Arrangements are being made for her appearance in this city in a new play.

GEORGIE GIRARD, who was last season with the Evangeline company, is a late addition to The Two Old Cronies company.

FANNY JACOBS has been engaged for the Woman Against Woman company.

GYPSY ALCOTT has been secured to play Tom in Alone in London, which will open in Philadelphia next Monday.

THE Commissioner of Buildings in Brooklyn, after investigating a charge that the trusses used in the new building of Herrmann's Theatre, in Brooklyn, were too weak, has ordered new girders put in, and it is claimed now that the building will be made safe in every way.

THE opening of the New Park Theatre, Brooklyn, which was to have occurred on last Monday night with the production of Wilson Barrett's play, Good Old Times, has been postponed until next Monday, when Cleveland's Minstrels will play an engagement.

CAMILLE CLEVELAND has been engaged to double Dook and Fantine in The Great Metropolis. She recently concluded an engagement with a comic opera company at Cape May.

VIRGINIA MARLOWE, Mrs. Owen Marlowe and Maude Peters are spending a few weeks among the mountains of New Jersey.

DAVENPORT BEBUS has been engaged for The Silent Partner.

THROUGH the courtesy of J. Wesley Rosenquest, who has generously tendered the use of the Bijou Theatre, James A. Herne is able to announce that he will deliver an address to actors on Tuesday afternoon, Aug. 26, at 3:30 P. M., on the subject, "Why are so Many Actors Idle?" Mr. Rosenquest joins Mr. Herne in extending a cordial invitation to all members of the profession and their friends to be present. Prof. Hamlin Garland will close the meeting with an address and will answer any questions that may be propounded.

GRACE ADDISON has signed with Bluebeard, Jr.

PERCIVAL T. GREENE, manager of the Academy at Toronto, has leased Stratford's Opera House at Brantford, Ont., for a term of years. Manager Greene still represents the Academy at Detroit of C. T. Whitney.

J. R. CAIN, our correspondent at Dallas, Texas, died at Champaign, Ill., on the 8th inst. Early in July Mr. Cain left Dallas to go to Milwaukee. He was taken ill *en route* and stopped at Champaign. A severe case of typhoid fever developed, and after a month's illness it terminated fatally. Mr. Cain was a valued correspondent and popular with his fellow-townsmen. He was in the insurance business.

HARRY ELLSLER will not go in advance of Josephine Cameron this season, as has been reported.

EDGAR T. WILSON has been engaged to manage the Little Lord Fauntleroy company, which will open its season on Sept. 1 at Bangor, Me.

LEWIS MCHARRON'S Faust company will play a preliminary season on Sept. 1 at Asbury Park. The regular season of this organization will begin in Brooklyn on Sept. 22.

MAUDE CAHILL, who who was last season one of the principals in The Fakir, has signed for the Hanlons' new production.

RONA SEARING has been engaged for Bluebeard, Jr., which will open at Chicago on Sept 2.

A NUMBER of improvements are being made on the New Park Theatre, which will open on Sept. 1. The front of the building will be carried up an additional story, and the exterior is to be decorated in white and gold. Over the centre section of the roof will be a seventy-five foot sign with the word "Park" formed by 203 electric lights. Under this will be another sign giving the name of the play. A number of improvements are also to be made in the auditorium which will be decorated in light tones, a new proscenium arch will be built and the boxes, balcony and orchestra will be re-carpeted and re-seated. The outer lobby will have a tiled floor, while the inner vestibule will be carpeted, and decorated in silver and blue.

JOE ARMAND has been engaged as leading tenor of the Boston Ideals Opera company.

JULIA ARTHUR, who has just returned from her season in St. John, left this city on Saturday for Chicago where she will open with The Still Alarm company on the 24th inst.

JAMES D. FISH, President and wrecker of the defunct Maine Bank, attended the performance of The Banker on last Friday night. The play has been altered since its first production. Frank A. Small, who goes in advance of the organization, left for Pittsburg on Monday, the company appearing in that city next week.

MABEL STEPHENSON and Jeff De Angelis were among the passengers from Europe on the *City of Rome* last Saturday.

TREASURER B. W. WILLIAMS, of O'Brien's Opera House, Birmingham, Ala., writes that the location of the Alabama State Fair was erroneously attributed to Montgomery in our Fair List last week. The Fair will be held in Birmingham on Oct. 20, this year and for five years to come. The Montgomery event is a county fair. A correspondent also calls attention to the fact that the Meigs County, Ohio, Fair was omitted from the list. It will be held at Pomeroy on Sept. 8 and continue four days.

WORK on the interior of the Madison Square Garden Theatre is progressing rapidly.

PEARL MEANS will be a member of Margaret Mather's company this season.

LILLIAN RICHARDSON is doing journalistic work in this city.

THE Bunch of Keys company will open under the management of Gus Bothner at Middletown, N. Y., on Aug. 29.

FRED WARDE is to open in Henry VIII. at Troy, N. Y., on Sept. 4. He will be supported by Mrs. D. P. Bowers as Katherine.

SYDNEY ARMSTRONG is listening to the wild waves at Asbury Park.

THEODORE ROSENFELD, the manager of the troupe of Lilliputian actors and actresses who are to begin an engagement at Niblo's Garden on Sept. 15, gave a reception to the press at the Hotel Brunswick on Friday night. The company is not to be composed entirely of dwarfs. There are only ten of the little people, while there are about ninety men and women of ordinary size. They will play in German, the piece having been written for them. The opening play will be The Pupil in Magic, a farce-comedy. The company have leased the house for four weeks, with privilege of renewal, and after their stay in this city will tour the country. They sail from Berlin for America, Sept. 1.

GEORGE W. SAMMIS went to Boston last Thursday to prepare for the production of Good Old Times at the Boston Theatre next Monday.

LOUISE HAMILTON has been engaged for Muggs in Muggs' Landing.

THE Barry and Fay company will leave on Friday for Saratoga, where they will open their season on Monday night.

MR. AND MRS. ROYCE ALTON will remain with Charles A. Gardner for the ensuing three years.

B. T. WHITMORE, manager of the Gibreath Opera House, Greenville, S. C., has arrived in town to look after his bookings.

FITZGERALD MURPHY, author of the Irish play Shamrock and Rose, has dramatized Tolstoi's "The Kreutzer Sonata."

NELLIE LINGARD has been engaged for Mansfield's company.

THE Broadway Theatre at Denver, Col. was opened on Monday night by the Emma Juch company.

A. P. DUNLOP has been engaged by E. D. Price as advance agent for Mrs. Carter.

HENRY E. HOYT'S new drop curtain for Colonel Sinn's New Park Theatre, Brooklyn, is said by experts to be a highly artistic piece of work. The subject is taken from Van Haften's celebrated picture of Sappho surrounded by her maidens.

ADELE FROST will be managed this season by the veteran Thomas Taylor, who in years gone by was associated with Maretzek, Strakosch, and other well-known managers.

FFOLLIOTT PAGET, who will go out as the Aunt Jack of the Palmer and Taylor company, is to sail from Liverpool on Saturday by the *Servia*. Rehearsals of the piece will begin about Sept. 2.

WILLIAM BLAISDELL, who succeeds Jeff D'Angelis as comedian of the McCaull Opera company, is credited with being a clever musician and composer, as well as a skilful actor.

M. J. BRAY, J., manager of the Grand, Evansville, Ind., is staying at the Gilsey House. He reports that his last season was very successful, and that the bookings for the coming year are of a most satisfactory character.

NELLIE LINGARD (Mrs. F. M. Burbeck), the soubrette, arrived from England on the *City of Rome* last Saturday. Another passenger on that steamship was Fred. Sydney, stage manager of the Adelphi Theatre, London, who came over to stage The English Rose at the Boston Museum.

THE THEATRICAL ROSTER OF 1890-91.

FIRST INSTALMENT.

A ROYAL PASS.

Harry Doel Parker, manager; Frank Logan, advance agent; Charles J. Edwards, stage manager; W. W. Lanthum, musical director. Tour begins Aug. 28 at Portchester, N. Y.

George C Staley,	Miss Blair,
Charles J. Edwards,	Kate Foley,
George L. Montserrat.	Lillian Brainard,
J. C. Huffman,	Blanche Leonard,
J. F. Smith,	Little Claire,
Katy Blanche.	

A PERILOUS VOYAGE.

M. A. Losea, proprietor; George W. Hageman, manager; Fred. Hooker, advance agent. Tour began Aug. 16 at Haverhill, Mass.

George Wessells,	Nellie Elting,
Harry Clifton,	Mrs. Fred. Hooker,
Horace P. Dawson,	Thomas Meegan,
D. L. De Lacy,	John Kilroy,
Henri Lynn,	P. J. Isador.

A DARK SECRET.

H. S. Taylor, manager; Archie McKenzie, business manager; Harry Graham, advance agent. Tour began Aug. 16 at Philadelphia.

E. B. Tilton,	Belle Stodard,
Joseph Mason,	Mlle. Miska,
George Hosmer,	Charlotte Ray,
James L. Thompson,	Edith Passett Tilton,
Hudson Liston,	J. Lawler,
John Hynes,	Fritz Gunther,
Tom Allen,	H. D. Graham.
James Nickolds,	Steve Leech,
John Ehrhardt,	The Hubert Brothers.
W. Ayres,	

A PARLOR MATCH.

W. D. Mann, manager; Leon Mayer, business manager; James T. Galloway, stage manager; Marcus Mayer, musical director. Tour begins Sept. 15 at New York City.

Charles E. Evans,	Clara Thropp,
William Hoey,	Marie Louise Day,
E. C. Jobson,	Three Sisters Levey,
James T. Galloway,	Grace Gayler Clark,
M. J. Sullivan,	May Stevens Hubbard,
William Keough	Hugh Mack,
Peter Randall,	Thomas Dunbar.

A BUNCH OF KEYS.

Gus Bothner, manager: George Chenet, advance agent; Watty Hydes, musical director. Tour begins Aug 29 at Middletown, N. Y.

W. C. Crosbie,	Ada Bothner,
Louis Wesley,	Helen Judson,
W. H. Murphy,	Josephine St. Elma,
Gus Thomas,	Bertie Conway,
William Smith,	Lillian Wade.

A TIN SOLDIER.

Walter Turner, manager; William Garen, advance agent; Walter A. Phillips, musical director. Tour begins Sept. 8 at Charleston, S. C.

Paul Dresser,	Lillian Wood,
Earl Stirling,	Kate Quinten,
Arthur Dunn,	Kitty Kursale,
G. U Shreve, Jr.,	Lottie Hollywood,
Sydney De Gray,	Blanche Nicholls.
Harry Bauer,	

A BRASS MONKEY.

Hoyt and Thomas, proprietors: Frank McKee, general manager; E. B. Ludlow, manager. George Clapham, advance agent; Frank Pallma, musical director. Tour begins Aug. 22 at Lowell, Mass.

George F. Marion,	Alice Evans,
Otis Harlan,	Sadie Kirby,
Joseph Doner,	Maud Williams,
M. L. Beckert,	Mary Contee,
James Horan,	Beth Bedford,
James Murphy,	Myra Smith,
Will H. Hatter,	Panchon Conyer.

A TEXAS STEER.

Hoyt and Thomas, proprietors; Charles H. Hoyt, manager; Fred. Zweifel, treasurer; E. M. Dasher, advance agent. Tour begins Sept. 1 at Columbus, O.

Tim Murphy,	Will H. Bray,
W. S. Harkins,	Raymond Finley,
Charles Stanley,	Herbert Sackett,
William Cullington,	Flora Walsh.
Newton Chisnell,	Mrs. Alice Walsh,
Julian Mitchell,	Florence Roberts,
Barry Maxwell,	Georgie Lake.

A TRIP TO CHINATOWN.

Hoyt and Thomas, proprietors; Frank McKee, manager; John Ruddy, treasurer; Will P. Brown, musical director. Opens Sept. 18 at Decatur, Ill.

Harry Conor,	Frank Morse,
George Beane,	Lena Merville,
Ed. S. Metcalf,	Mattie Hornby,
Harry Gilfoil,	Irene Murphy.

A MIDNIGHT BELL.

Hoyt and Thomas, proprietors; Charles W. Thomas, manager; Will Carleton, treasurer; Fred. Wright, advance agent. Tour begins Aug. 28 at Tacoma, Wash.

George Richards,	Harry Luckstone,
Eugene Canfield,	Percy Haswell,
R. J. Dillon,	Marie Uart,
Frank Lane,	Fanny McIntyre,
J. W. Hague,	Sallie Stembler,
L. Geisel,	Laura Ayers.

A SILENT PARTNER.

Hoyt and Thomas, proprietors; Pierce Jarvis manager; J. S. Mullay, treasurer.. Tour begins on Sept. 29 at Lawrence, Mass.

Thomas E. Murray	Jessie Busley,
George Ober,	Nellie Sanford,
Davenport Bebus,	Helena Coe,
Leona Fontainebleau.	Mamie Ryan.

AROUND THE WORLD IN 80 DAYS.

W. J. Fleming, manager. Tour begins Sept. 1 at Cleveland.

George Methiff,	Lottie Hannor,
George M. Kickler,	Ida Stoddard,
George C. Jordan,	Maggie Lawson,
J. C. Walsh,	Vic McCafferty,
Frank E. Hewitt,	Nellie Pettie,
C. J. Mortimer,	Rubie Laurence,
John Hall,	Cora Lingard,
Allen McPhail,	Mollie Queen,
R. Farrell,	Nellie Ames,
Robert Dudley,	Mary Heywood,
P. A. Paulscraft,	Clara Ramsey,
Edith Crolius,	Lizzie Moore.
Minnie Rees,	

BOSTON MUSEUM.

R. M. Field, manager. Opens season Sept. 1.

John Mason,	Emma V. Sheridan,
Charles Barron,	Annie M. Clarke,
George W. Wilson,	Miriam O'Leary,
George C. Boniface,	Evelyn Campbell,
Forrest Robinson,	Fanny Addison,
Edgar L. Davenport,	Kate Ryan,
Charles S. Abbe,	Agnes Acres,
Kenneth Lee,	Mary Hebron.
Junius B. Booth,	Carrie Harding,
James Burrows,	Nat Hartwig,
Edward Wade,	H. P. Whittemore,
Carlton Childs,	Morton Paine,
Frank Hallett.	Thomas Francis.

BLUEBEARD, JR.

James H. Meade, manager; Alexander Spencer, musical director; George Claire, stage manager. Tour begins Sept. 8 at Chicago.

John Gilbert,	Jennie Eddy,
R. Clement,	Jessie Villers,
Douglas Flint,	Jennie Reeves,
Ted Peifer,	Lotta Neville,
DeManning Brothers,	Beatrice Mooney,
Edna Searing,	Alla Willard,
Grace Hollingsworth,	Louise Griffith,
Marie Hubert,	Annie Murray,
Edith Hoyt,	Mlle. Qualita,
Amanda Edwards,	Mlle. Rivard.

CHRISTOPHER COLUMBUS.

Colonel Milliken manager; D. J. Vincent, stage manager; Harry M. Allen, property man. Tour began Aug. 18, at New York city.

Edmund Shaftesbury,	Stella Rees,
John E. Ince,	Mabel Forrest.
Graham Crawford,	Alice Purcelle,
C. Edward Brandt,	Rose Frazer,
L. J. Vincent,	Laura Lyons,
M. J. Jordan,	Florence Wallace,
Frank J. Keenan,	Agness Purcelle,
Delancy Barclay,	Lucie Dawson,
Herbert Jones,	Maude Beckinett.
John MacLeod,	Richard Raymond
Harry M. Allen.	

CREOLE BURLESQUE.

Sam T. Jack, proprietor; E. H. Davis, manager. Tour began Aug. 18 at New York city.

George Weston,	Florence Biscol,
J. W. Piper,	Florence Hines,
Billy Judson,	Mrs. Sam Lucas,
Irving Jones,	Sadie DeWolfe,
Sam Lucas,	Sarah La Rue,
Burrell Hawkins,	Mamie Riley,
Julien Delmonte,	Eloise Poussett,
Nina St. Juan,	Magdalen Hippolyte.
May Vorshall,	Mary Hollis,
Vaja Nafice,	Dot Ricardo,
Mignon Larasse,	Hortense Wanferdt,
Ruby Haden,	Roam Dolphin.

CHARLES A. GARDNER.

Sydney R. Ellis, manager; C. J. Walker, business manager; C. H. Gardner, advance agent; Gustave H. Kline, musical director. Tour begins Aug. 25 at Pittsburg.

Robert V. Ferguson,	Eva Byron,
Frederick Roberts,	Mrs. Royce Alton.
Hugo Hicks,	Ida Valeause,
Ignace Conradi,	Rose Thaler,
John Ward,	Little Annie Cahn.
Nelson Compston,	Pepi Mahler,
Royce Alton,	Seibel Thaler,
Salzburger Tyrolean Quartette.	

DANIEL SULLY.

Cud. Given, manager; L. A. Sullivan, treasurer; Fred Peel, advance agent; H. G. Sinclair, stage manager. Tour begins Aug. 22 at Salamanca, N. Y.

Daniel Sully,	Louise Sully,
Herbert Carr,	Alice Treat,
Arthur Giles,	Daisy Lovering,
Harry G. Sinclair,	Lydia Low,
Frank M. Allen,	Catherine Treat,
Phil McParland,	Fred Richter,
J. P. Conley,	Master Tommy.
James Galvin,	

EFFIE ELLSLER.

W. C. Ellsler, treasurer; Branch O'Brien, advance agent. Tour begins Sept. 3 at Newburg, N. Y.

Frank Weston,	Effie Ellsler,
Frank Holland,	Lillian Hadley,
Adolph Lestina,	Lillian Dailey,
John A. Ellsler,	Genevieve Ewing.
Joseph Wheelock, Jr.	Little Rene.
Harry Brinsley,	J. A. Holland.

EMMA ABBOTT.

Charles Pratt, manager; Albert Krause, musical director. Tour begins Sept. 1 at Detroit.

Fernando Michelena,	Emma Abbott,
Robert Rudolphi,	Myra Mirella,
Martin Pache,	Emma Broderick.
J. S. Dubois,	Alice Elkerton,
H. S. Keady,	Lizzie Annandale.
William Pruette,	Louie Ebert,
P. Bovorick,	Panchon Krauss.
Richard Karl,	Bessie May.
C. N. Brown.	

FRANCIS WILSON.

A. H. Canby, manager; Charles N. Richards treasurer; Sig A. De Novellis, musical director. Tour began Aug. 18 at New York City.

Francis Wilson,	Laura Moore,
Gilbert Clayton,	Marie Jansen,
Willett Seaman,	Cecile Rissing,
Charles Plunkett,	Nettie Lyford
Harry McDonough,	Belle Hartz.

FABIO ROMANI.

Aiden Benedict, manager; D. D. Smith, business manager; Charles L. Farrel, stage manager; Harry Linton, master mechanic; Charles Ashley, property man. Tour began Aug. 17 at Chicago.

Walter Lawrence,	Frances Field
John Fay Palmer,	Addie Carrell,
Charles L. Farrell,	Belle Mortimer,
P. Bernard,	T. R. Hamlin,
Horace Appleby,	George C. Denton.

FORT DONELSON.

Mrs. Emma Frank, manager; Joseph Melrose, advance agent. Tour began on Aug. 11 at the Third Avenue Theatre, N. Y.

Drew A. Morton,	Mrs. Drew A. Morton,
Frank Ambrose,	Ada Melrose,
W. T. Clark,	Jeanette V. Charles,
Emile Hensel,	John Reddish,
John Foster,	Albert J. Lynch,
Woodbury Nares,	Columbia Quartette.
W. R. Watters,	

FAY TEMPLETON.

William L. Lykens, manager: Charles H. Unversagt, treasurer; Frank Gerth, secretary; Frederick McMillan, advance agent. Tour begins Aug. 18 at N. Y. city.

Edwin A. Stevens,	Fay Templeton,
E. Schnitz Edwards,	Toma Hanlon,
Charles Kirke,	Alice Carle,
Alf. C. Wheelan,	Rose Newham,
Harry M. Dewley.	Eva Randolph.

GARDEN THEATRE CO.

T. H. French, manager; James W. Morrisey, business manager; William Gavin, treasurer; Mr. Dean, master carpenter. Season opens Sept. 15.

Wilton Lackaye,	Sadie Martinot,
J. B. Polk,	Isabelle Evesson,
John W. Jennings,	Miss Kenward,
Graham Henderson,	Louisa Allen,
Miss Goodman,	Mrs. Louisa Eldridge.

HELEN DAUVRAY.

Mr. Murphy, manager; James Jay Brady, business manager. Tour begins Sept. 29 at N. Y. city.

Sidney Drew,	Helen Dauvray,
William Harcourt,	Johnstone Bennett,
J. G. Saville,	Gladys Drew,
Theodore Hamilton,	Ruth Hamilton,
George E. Lisk,	Mrs. Henry Vandenhoff.
Ada Crisp,	

HANLON-VOLTER AND MARTINETTI

Rich and Harris, managers; Prof. Gus Gebert, musical director. Tour begins Aug. 23 at N. Y. city.

Paul Martinetti,	Josephine Martinetti,
Alfred Martinetti,	Clara Martinetti,
John Heard,	Medora Henson-Emerson,
Charles Switzer,	The Montaigne Family,
J. W. Craig,	Walter Emerson,
The Hulines,	Stebb and Trepp.
The Wurtemberg Family,	

HANDS ACROSS THE SEA.

Charles Jefferson, manager; Harry St. Ormond, advance agent; W. S. Reeves, treasurer. Tour begins Sept. 22 at Brooklyn.

George Nash,	Edna Carey-Belmont,
Charles Jackson,	Lizzie Scanlon,
James Ritchie,	Eva Stewart,
W. Wallace,	John Furlong
H. Pierson,	W. S. Reeves,
R. Gibbs Thompson,	Harry St. Ormond,
L. Ruble,	William Richardson.

HE, SHE, HIM AND HER.

M. J. Galloway, treasurer; John W. Palmoni, advance agent; Prof. Hugo Korach, musical director. Tour begins on Aug. 21 at Easton, Pa.

George H. Adams,	Reca Murrilli,
J. L. Guilmette,	Rosa Cooke,
William Dichson,	Tonina Adams,
William Ridgeway,	Ada St. Claire,
Charles Bassetti,	Little Lily Adams,
Andy Morris,	Mr. Welby,
George Thompson,	Mr. De Hart,
Mr. Earnest,	The Imperial Quartette

INTERNATIONAL VAUDEVILLE.

T. D. Marks, manager. Tour began Aug. 16 at New York.

Henri Casman,	Maude Branscombe,
Leonce Aldow,	Lelia Aldow,
Lieutenant Travis,	Mlle. Theo,
Mario Moro,	Minnie Cunningham,
The Avolos,	The Sternhams,
Charles Chaplin,	The Natuskies,
The Brothers Borani.	Clemolo and Crowley.

JESSIE BONSTELLE.

E. D. Castleton, manager; S. J. Simmons, advance agent. Tour began Aug. 21 at Dayton, O.

George Brantford,	Jessie Bonstelle,
J. J. Parnell,	Helen L. Bonstelle,
Fred Ashton,	Valerie Diamond,
Mrs. Fred Ashton.	May Nevada.

KATE PURSSELL.

Sheridan Corbyn, manager. Tour begins Aug. 25 at Philadelphia.

John Woodward,	Kate Purssell.
J. L. Ungerer,	Leonore Hassan,
J. J. Kennedy,	Elaine Florence,
G. W. Barbier,	Emma Grant,
Harry B. Howard,	Irene Ungerer,
W. S. Woodward,	William Prize.

KAJANKA.

Miller Brothers, proprietors; Matt Smith, manager; Charles W. Parel, stage manager; Sidney H. Horner, musical director. Tour began Aug. 18 at New York city.

Joe Allen,	Florence Morrison,
William Ruge,	Kate Billington,
R. W. Broderick,	Nellie Sennett,
Leon Boudray,	Ada Menette,
John Rixford,	Ada Anson,
Alan Castor,	Mlle. Bertotta,
Hugh Coyle,	Charles W. Ravel.
The Marlanis.	

LIZZIE EVANS.

Charles E. Callahan, manager; Will J. Duffy, business manager; A. W. Mason, musical director. Tour begins Aug. 9 at Rockland, Me.

S. H. Verney,	Lizzie Evans,
William C. Donaldson,	Marion P. Clifton,
Harry Mills,	Lucille La Verne,
A. R. Brooks,	Emma Hawthorne.
Thomas C. Medinger,	George W. Spencer.

LEWIS MORRISON.

Edward J. Abraham, manager; John H. Garrison, business manager. Tour begins Sept. 1 at Asbury Park, N. J.

Lewis Morrison,	Rosabel Morrison,
Charles B. Welles,	Carrie C. Cantor,
Porter J. White,	Nettie De Coursey,
Robert C Vernon,	Olga Verne,
Burr Caruth,	Nellie Hawthorne,
John C. Miller,	Charles Sauter,
George Hartford,	Charles J. Wiley.

LILLIAN LEWIS.

Lawrence Marston, manager. Tour begins on Aug. 25 at Buffalo, N. Y.

W. A. Whitecar,	Lillian Lewis,
Archibald Cowper,	Eleanor Merron,
Edward Warren,	Adele Bray,
Frank Kendrick,	Wilfred North.
Max Clayton.	

MAGGIE MITCHELL.

Charles Abbott, manager; C. T. Atwood, business manager; Prof. Otto Vogler, musical director. Tour begins Sept. 22 at Providence, R. I.

Howard Gould,	Maggie Mitchell,
R. F. McClannin	Ida Burrough,
George W. Deyo,	Jennie Carroll,
Edward Poland,	Annie Chase,
Sheridan Tupper,	Carrie Francois,
T. J. Brannick,	Rose Vanbrunt,
Phil McCarthy,	P. Johnson.

MAY BRETONNE.

George W. Hamler, manager. Tour began Aug. 4 at Moline, Ill.

O. E. Hallam,	May Bretonne,
True A. James,	Rose Stillman,
Clark Comstock,	Laura Howard.
William Pulaski,	John A. Stephens.

MARLANDE CLARKE.

Morris Cowles, manager. Tour began Aug. 21.

Marlande Clarke,	Florence Gerald,
Wells Beldhame,	Vinella Blanchard,
Clement St. Martin,	Leslie Barrington,
P. C. Ormonde.	Frank Pascal.

MRS. LESLIE CARTER.

E. D. Price, manager. Tour begins Nov. 10 at New York city.

Arthur Dacre.	Mrs. Leslie Carter.
E. J. Henley,	Helen Bancroft,
W. J. Ferguson,	Helen Russell,
Mervyn Dallas,	Ida Vernon,
Ian Robertson,	Ida Macdonald,
Basil West.	Frederick Balasco.
Newton Dana.	

MONEY MAD.

John J. Collins, manager; Charles O. Black, treasurer; O. M. Remington, advance agent. Tour begins Sept. 1 at Buffalo, N. Y.

Mason Mitchell,	Margaret Bradford,
E. J. Henley,	Maude Gregory,
W. H. Thompson,	Florence Drake,
W. V. Ranous,	Lizzie Mulvey,
Stephen Grattan,	Mary Bird,
George Dalton,	W. A. Smith,
William Price,	H. J. Smith,

MASK OF LIFE.

Hamilton and Keogh, manager. Tour begins Sept. 8 at New York city.

J. H. Gilmour,	Annie Mayer,
Fraser Coulter,	Adele Palma,
Odell Williams,	Emma Broasch,
Frank Kendrick,	Josephine Plows-Day.
Jerome P. Stevens,	J. G. Glenny.

MILTON NOBLES.

J. Duke Murray, business manager. Tour begins on Sept. 1 at Louisville, Ky.

David R. Young,	Dollie Nobles,
Walter Pessler,	Mary Davenport,
W. B. Wright,	Florence Vinton,
Burt G. Clark,	May Bardell,
John H. Ready,	Grace Page,
George W. Farren,	Lizzie Lambert,
J. Duke Murray,	Louis F. Howard,
Milton Nobles,	L. J. Loring.

MITCHELL'S MICHAEL STROGOFF.

G. W. Mitchell, acting manager; J. S. Murray, advance agent; C. E. May, treasurer; Al. Foster, press agent; William Smith and A. L. Clemens, advertising agents; J. P. Latta, stage manager; A. Bertrand, musical director. Tour begins Sept. 7 at St. Louis.

Harold Lenson,	Georgia Briar,
Harry Colton,	Jennie Bowen.
C. A. Tyrrell,	L. M. Washburn.
Joseph Lebrandt,	Louis Warrenton,
J. P. Latta,	Orville,
V. A. Howes,	Heath and De Rossett,
R. B. Jones,	Cyrene,
B. L. Dennis,	The Powers Family
James H. Taylor.	

NEW YORK THEATRE CO.

Charles R. Hunt, manager; Al. Taylor, advance agent. Tour begins Sept. 1 at Dawson, Pa.

Presly B. French,	Nina Saville,
Will J. Couch,	Helen Winkley,
Junius Barnard,	Mollie Barnard,
Harry De Long,	Mattie May,
George P. Mitchell,	Grace Girard.
Walter Vincent	

NATURAL GAS.

Samuel P. Cox, manager; Charles Wiegand, advance agent; Percy Gaunt, musical director. Tour opens Sept. 1 at Lynn, Mass.

H. V. Donnelly,	Katie Hart,
Ed. Girard,	Cora Roma,
Mark Sullivan,	Blanche Howard,
Peter Mack,	Josie Gardner,
J. W. Myers,	Annie Mack,
Edward Laurence.	Pannie Midgley,
Sagar Midgley.	

ONLY A WOMAN'S HEART.

Wolford and Robertson, proprietors; Arnold Wolford, manager. Tour began Aug. 17 at Cincinnati.

Arnold Wolford,	Olga Von Bronse,
Punch Robertson,	Mildred Shepard,
Lawrence Grant,	Ines Knowlton,
Fred E. Beane.	Beatrice Duncourt,
Will Gaskell,	James Gilbert,
Harry Bronson.	

PATRICE.

Samuel W. Lynch, manager; R. S. Prindiville, advance agent. Tour began Aug. 15 at Atlantic City, N. J.

Malcolm Bradley.	Patrice,
Richard Lyle,	Adah Evelyn.
Charles H. Gibney,	Alice Purcelle.
William H. Hardy.	Jennie Whitbeck.

PATTI ROSA.

William Calder, manager. Tour begins Sept. 7 at Kansas City, Mo.

George C. Boniface, Jr.,	Patti Rosa,
John W. Dunne,	Margaret Hatch,
Harry W. Rich,	Belle Stokes,
Edgar S. Halstead,	Ernestine Floyd,
William N. Griffith,	Mary Morton,
Joseph Mitchell,	George Lander.
E. A. Phelps,	E. Marden.
R. A. Price.	

ROSINA VOKES.

Clarence Fleming, business manager; D. H. Wilson, acting manager. Tour begins Sept. 24 at Lockport, N. Y.

Felix Morris,	Rosina Vokes,
Courtenay Thorpe,	Emily Bancker,
Ferdinand Gottschalk,	Eleanor Lane,
Grant Stewart,	Marion Kilby,
Charles J. Bell,	Robert Rivers,
Joseph Rolfe.	

ROSE COGHLAN.

Gus Piton, manager; Philip Simmonds, business manager; C. R. Bacon, advance agent. Tour begins Sept. 10 at Milwaukee, Wis.

Frederick Sackett,	Rose Coghlan,
John T. Sullivan,	Jennie Weathersby,
Tom Whiffen,	Ella Baker,
Luke Martin,	John Cotton,
Charles Edwin,	Franklyn Roberts,

ROBERT MANTELL.

Gus Piton, manager; Max Zoellner, business manager; W. B. Gross, advance agent. Tour begins Sept. 4 at Duluth, Minn.

Robert Mantell,	Charlotte Behrens,
Mark Price,	Marie Sheldon,
B. T. Ringgold,	Minnie Monk,
Guy Lindsley,	Cecile Walbee,
Archie Lindsay,	Edwin A. Barrow,
J. McPedris,	Howard Hall,
C. W. Vance,	Harry Odlin.
Jack Kelly,	

SIBERIA.

H. C. Kennedy, manager; Joseph W. Keeker, advance agent; Robert Campbell, treasurer. Tour begins Sept. 8 at Philadelphia.

Maurice Drew,	Adelaide Fitz-Allan,
J. Hay Conner,	Carrie Radcliff,
Frank Drew,	Lizzie May Ulmer,
Charles B. Waite,	Mildred Meredeth,
Charles F. Gotthold,	J. H. Ferris,
Arthur B. Howard,	Thomas McCartney,
Amos Bonn,	Philo Korth,
Gustave Petrich,	George Hill.

VERNONA JARBEAU.

Jeff D. Bernstein, manager; William H. Way, musical director. Tour begins on Aug. 25 at Montreal.

Bert Coote,	Eva Saunders,
Henry P. Clarke,	Helen Marlborough,
Andy Amann,	Irene Hernandez,
Martin O'Neil,	Lily Sinclair,
William Telling,	Beatrice Tiffany.
Vernona Jarbeau,	

WARDE-BOWERS COMPANY.

Robert Brower, business manager; Charles L. Andrews, advance agent; Charles Clark, stage manager. Tour begins Sept. 4 at Troy, N. Y.

Frederick Warde,	Charles Clark,
Charles D. Herman,	G. Marbury,
Harry Leighton,	D. Talbot,
Beverly C. Turner,	Mrs. D. P Bowers,
Percy Sage,	Mrs. Annie Sutton,
H. W. Storm,	Catherine Cuggswell,
Edwin Tanner,	Lottie Sutton,
William Stuart,	Estelle Allen,

W. J. GILMORE'S OPERA COMPANY.

William J. Gilmore, proprietor; Charles H. Yale, manager; George H. Murray, advance agent; Richard Stahl, musical director. Tour began Aug. 18 at Boston.

Robert E. Graham,	Katie Gilbert,
John E. Clark,	Augusta Roche,
Charles E. Church,	Annie Jackson,
Mark Smith,	Mamie Cherbi,
George H. Cart.	Alma Desmond,
Charles Caldwell,	May Newton.
Nelson Roberts,	Ada Glasco.

W. J. SCANLAN.

Gus Piton, manager; J. Newton, business manager; Harry S. Sanford, advance agent. Tour began July 28 at Portland, Ore.

W. J. Scanlan,	Albert Morrell,
Charles Mason,	Helen Weathersby,
P. O. LeBrasse,	Mattie Ferguson,
Cecil Kingstone.	Cecile Wallace,
Thaddeus Shine,	Constance Wallace,
Robert McNair,	Willie Sackett,
George Loesche,	Dora Vinton.
C. R. Webster.	

WIFE FOR WIFE.

Joel Marks, manager; Charles Marks, treasurer. Tour begins Sept. 22 at People's Theatre, N. Y.

John A. Stevens,	Barton Wills,
L. C. Wheeler,	Etelka Wardell,
Loudon McCormack,	Tessie Butler,
Frank Crandall,	Marie Bates,
Logan Paul,	Mrs. Thorp.
Daniel Kelly,	

ZEFFIE TILBURY.

H. E. Reed, manager; H. G. Sadler, advance agent; Jay Hunt, stage manager. Tour begins Aug. 25 at Lowell, Mass.

Arthur Lewis,	Zeffie Tilbury,
Jay Hunt,	Marion Ballou,
Vernon Ramsdell,	Lea Michael,
Herbert Emery,	Lizzie Locke,
James Macdonald,	Annie Darnley,
George H. Rexford	Little Charlotte Hunt
L. K. Hodgett,	P. Rodell,
Charles A. Paige,	M. A. Morrell,
Thomas Wardell.	W. H. Thomas.

SETTLED AT LAST.

At length the vexed question of party-rates has been satisfactorily settled and this without the aid of Congress. The recent judicial decision in favor of the Baltimore and Ohio Railroad establishes a precedent of the greatest importance to the theatrical profession.

The Inter-state Commerce Commission tried to get out an injunction against the Baltimore and Ohio road on the alleged ground that the said road was issuing party tickets in direct violation of the orders of the Commission. The application was heard before Judges George R. Sage and Howell E. Jackson, of the United States Circuit, in Cincinnati on the 11th inst., and the injunction was refused.

The finding of the points of law by Judge Sage was, in substance, as follows:

The commissioners claim that section 22 of the Inter-state law permits certain exceptions from its general operation, specifying mileage, excursion and commutation rates, and as party rates—which are not excursion rates, because they go one way only, and which cannot, as is claimed, be classed as commutation rates—are not mentioned, the inference is, by a well-known rule of construction, that Congress intended to exclude them.

That act does not say that there shall be no discrimination. The prohibition is against unjust discrimination.

No significance ought to be attached to the fact that party-rate tickets are not mentioned by Congress, for they were not in general use, but were limited almost exclusively to traveling theatrical companies.

"It was further argued that if it were left to the carrier to determine what number should make a party, a reduced rate could be accorded to a party of two as it is said was done before the act. The truth is that, almost without exception, ten was the smallest number of persons to whom they were issued."

The opinion of Judge Howell Jackson was as follows:

"Who is unjustly discriminated against by the defendant's difference in charges for the party of ten or more and the single passenger? If any one, it is manifestly the single passenger, but no complaint com s from that quarter. When the Court is called upon, either by the Commission, to enforce the provisions of the act to regulate commerce, it is indispensably necessary to show either a case of individual grievance or of public inconvenience resulting or arising from acts of the carrier done in violation of the statute.

It cannot be properly said in the case under consideration that the lower rate given to a party of ten or more confers upon such party an undue advantage in consequence of injustice inflicted upon the single passenger. There is nothing competitive in the traffic of the single passenger and the party of ten or more which would make lower rates to the latter operate prejudicially to the former. It is well understood that the cost of transportation service to the carrier increases as the distance increases, as trips are multiplied, and as the number transported is enlarged.

It costs the carrier less proportionally to transport a party of ten or more than it does to carry a single passenger. The carrier is entitled to a fair profit for his services, and when he derives from the larger number carried at reduced rates a profit corresponding with that resulting from the carriage of an individual at a somewhat higher rate, what unjust discrimination is made, or in what respect is the individual subjected to undue prejudice or disadvantage?

The act to regulate commerce leaves the common carriers as they were at common law, free to make special contracts according to the increase of their business, to classify their traffic, to adjust and apportion their rates so as to meet the necessities of commerce, and generally to manage their important interests upon the same principles which are recognized as sound, and adopted in other trades and pursuits.

Our conclusion upon the whole case is that party-rates so used by the defendant are not in contravention of sections 2 and 3 of the act to regulate commerce, and that the order of the Commission requiring and enjoining the defendant to cease and discontinue the use of the said tickets is not lawful and should not be enforced by this Court."

The application was accordingly dismissed with costs to the Commission.

A result of the above decision is that the Pennsylvania Railroad company have resumed the sale of party-tickets. Agents are authorised to sell special tickets, for seven or more persons traveling together, at the rate of two cents per mile per capita. These tickets are limited to use within three days. Similar arrangements will be made by other roads throughout the country.

Professionals will not soon forget the pluck and perseverance of the B. & O., whose conflict with the Commission has brought the matter to this successful issue, and delivered the profession from an incubus of a heavy burden.

MATTERS OF FACT.

Kate Davis is anxious to once more take the place where she belongs, and that is in the legitimate. Notwithstanding the many flattering offers she has received from farce-comedy managers, not one as yet has succeeded in securing her services for the ensuing season. Miss Davis made a decided hit last year with My Aunt Bridget company, and now announces herself at liberty.

Rehearsals of the Louis Aldrich Editor company will commence on Saturday, Aug. 23, at the Amphion Theatre, Brooklyn, at 11 o'clock A. M. Members of this company will please report.

Edward Knox has not yet closed for next season.

Agnes Rosselle arrived in the city last week, and is at liberty.

The New Grand Opera House at Memphis, Tenn., is rapidly approaching completion and when finished will be one of the handsomest theatres in the Southwest. Two hundred thousand dollars will be spent on the construction of this building, and every modern improvement and convenience known to theatrical architects will be seen in this magnificent opera house. With a seating capacity of 2,000 and a very large stage, no free list, and situated on the main street of Memphis, Manager Gray has many advantages which should prove of great benefit not alone to himself, but to the companies playing this house. There is open time during October and November. Managers wishing to secure dates should wire at once to Frank Gray, the manager.

Bertine Robinson is at liberty for ingenue or soubrette parts. Her address is care of the Lyceum Theatre, New York.

Members of Around the World in Eighty Days company will assemble for rehearsals at Clarendon Hall, Thirteenth Street, near Fourth Avenue, on Monday, Aug. 25, at 10 A. M.

Marie Madison, dramatic author, can be addressed care of Gustave Frohman.

The Opera House at Fayetteville, N. C., has a seating capacity of 900, and the population of the town is 8,000. It is near Raleigh, Greensboro, and Wilmington, any of which towns can be played the following night by companies visiting Fayetteville. Manager W. C. McDuffie, Jr., is now booking time for 1890-91.

Mae Wentworth, who has just returned from Germany, has not yet closed for next season. Last season Miss Wentworth made a decided hit in She.

The Opera House at Waynesburg, Pa., wants a good attraction for court week, Oct. 13-15.

G. M. Welty will manage The Great Metropolis company this season.

The Hearts of Oak will be under the management of Matt L. Berry.

Clara Louise Thompson will go with The Flying Scud, which opens its season at the Grand Opera House, Boston, early in September.

Professionals can obtain rooms at the Winchester, Thirty-first Street and Broadway, suitable for business or residence.

The Masonic Hall at Augusta, Ga., has a seating capacity of 600, and is suitable for lectures and small shows.

There is open time at Jacob Litt's Theatre in Milwaukee, week of Aug. 31, and also at his Chicago house on the opening of the season, week of Sept. 7, and at Milwaukee week of Sept. 14.

Edmund Gerson, who has an interest in Amina, or The Shah's Bride, a comic opera by Brunswick and Worth, will take it on the road with an excellent cast, grand chorus, costumes by Alias of London, and scenery by Rean, of the Alhambra Theatre.

M. J. Bray, Jr., has retired from the management of the Grand Opera House, Evansville, Ind., and in future King Cobbs will be its manager.

Thomas H. Hargreaves, manager of the Grand Opera House, Chester, Pa., would like to hear from a few first-class attractions which could play that town after Nov. 1, 1890.

For time and terms of Josephine Cameron's American tour address 1162 Broadway.

Augusta De Forrest is at liberty for next season.

Lillian Grubb can be addressed care of this office.

Grace Sherwood has not closed for next season. Her address is 78 Sixth Avenue, New York.

Lulu Klein will play the part of Alberta in Cora Tanner's new play of One Error.

George Fawcett can be addressed care of Gustave Frohman's office.

The Exposition Music Hall, at St. Louis, Mo., has been furnished with a complete set of scenery by Noxon and Toomey, and is now ready to book attractions for the ensuing season. It has a seating capacity of over 3,500, and has a stage 64x65 feet. For opera or spectacular plays no house in St. Louis can equal it. Frank Gainnie is the manager.

Louis Porter can be addressed care of the Frohman Dramatic Exchange.

Thomas H. Persse is open for an engagement as primo tenor for grand, English or comic opera. His permanent address is care of the Five A's Club, Twenty-eighth Street, New York.

An amateur is willing to accept a position for his expenses alone and can be addressed H. L., care of THE MIRROR.

Adelaide Goundre is at liberty for emotional and comedy roles. Her address is care of Gustave Frohman's Exchange.

Lura Burt will be seen in the production of Blue Jeans at the Fourteenth Street Theatre.

Madge Carr has been engaged by The Stowaway company for the season of 1890-91.

Viola Whitcomb will be a member of Marie Hubert Frohman's Witch company during the coming season.

Rehearsals are called for the Charles T. Ellis Company., at the Grand Opera House, Brooklyn, Wednesday, Sept. 29, at 10 A. M.

Nina Lansing has arrived in town. She has not yet signed for next season.

Louise Rial has been engaged to play Nina in Jim the Penman company this season.

H. C. Miner's enterprises this season are as follows: The Fifth Avenue Theatre, The Peoples, his Newark Theatre, the Bowery and the Eighth Avenue houses. All communications should be addressed to Fifth Avenue Theatre.

Gelly's private apartment house is entirely reserved for the use of the profession, and special carriages have been added for their use.

Eugene Robinson, the Southern museum manager, has recently purchased Paul Kauvar, with all its American and Canadian rights, titles, scenery, costumes, contracts, properties, etc., for $15,000. Paul Kauvar is one of Steele Mackaye's strongest plays. It will be put on the road this season on a more elaborate scale than ever before, and with the best cast it has ever had. All the scenery, costumes, mechanical effects and accessories will be entirely new. The lithograph paper that will adorn the walls and windows throughout the largest cities in the United States and Canada will also be new. With Ed. J. Buckley in the title role, the piece should have a most prosperous season.

In consequence of the illness of Gabrielle Du Sauld, The Man About Town will not go out this season, it is said.

The Event of 1890-91 will be the New Production of

PAUL KAUVAR,

Under the personal supervision of the author, STEELE MACKAYE. It will be elaborately staged in every detail with ALL NEW SCENERY, COSTUMES, MECHANICAL EFFECTS, CALCIUM ILLUMINATIONS, PROPERTIES, etc. The cast superior to any of its former productions and the title role will be assumed by

MR. ED. J. BUCKLEY,

Who is preëminently America's foremost actor.

ALL NEW LITHOGRAPHS. BOTH WALL AND WINDOW.

The finest ever turned out. Made by the Springer Lithographing Co. Managers supplied with all the paper they will put out. The show will be boomed with several agents in advance. All time booked will be kept as contracted for by Mr. E. G. Stone. Now booking time for season of 1891 and 1892. A. Q. SCAMMON, Advance Manager.

EUGENE ROBINSON, Sole Owner and Manager,

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H. C. MINER'S FIFTH AVENUE THEATRE, New York.
H. C. MINER'S PEOPLE'S THEATRE, New York.
H. C. MINER'S NEWARK THEATRE, Newark, N. J.
H. C. MINER'S BOWERY THEATRE, New York.
H. C. MINER'S EIGHTH AVENUE THEATRE, New York.

Public address, "PITKA." Address all communications to H. C. MINER, Fifth Avenue Theatre, New York.

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OPEN TIME

The Following Dates are Offered to Traveling Managers. Write or Wire.

BALTIMORE, MD.—Holliday Street Theatre, Nov. 17, Dec. 8, 15.

BOWLING GREEN, KY.—Potter Opera House, September 3, 4, 5, 6.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

EVANSVILLE, IND.—The Grand, opening attraction Aug. 25, Sept. 1.

EVANSVILLE, IND.—New People's Theatre—Opening attraction Sept. 1 to 13.

NORFOLK, VA.—Lewis Opera House—Open time.

MONTREAL, CAN.—Academy of Music, Sept. 8, week; Oct. 13, week; Oct. 29, week.

DENNISON, O.—Kipp Opera House, Sept. 1, Fair week.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

WAPAKONETA, O.—Timmermeister's Opera House. Sept. 29, week.

WAYNESBURG, PA.—Opera House, Sept. 4, 5, 8, 9 and 10.

CALL.

LOUIS JAMES CO.

You will please assemble on the stage of the WINDSOR THEATRE, NEW YORK, on MONDAY, AUG. 25, at 10:30 A. M. J. M. BARRON, Manager.

CALL.

The Ladies and Gentlemen of the Louis Aldrich

EDITOR COMPANY

are hereby notified that rehearsals will commence on SATURDAY, AUG. 23, at the AMPHION THEATRE, BROOKLYN, at 11 o'clock A. M., sharp. ALDRICH & KNOWLES.

CALL.

The Ladies and Gentlemen engaged for the

CHARLES P. ELLIS CO.

Are requested to assemble for rehearsal on the stage of the GRAND OPERA HOUSE, BROOKLYN, at 10 A. M. WEDNESDAY, SEPT. 27. CHAS. A. WING, Manager.

1890. 1891.

TOUR OF

ALEXANDER SALVINI,

UNDER THE DIRECTION OF

WESLEY SISSON.

SEASON OPENS ALBANY, SEPT. 2.

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NEATLY FURNISHED ROOMS FOR PROFESSIONALS. Elegant table and pleasant home. Use of parlor, bath-room, etc. Convenient to all theatres. 242 West 28th Street.

Green Lights

A Thrilling Melodrama of New York Life, in Five Acts,

By OLIVER NORTH.

Endorsed by Dramatic Authorities. Exciting Plot, introducing POLICE HEADQUARTERS. Twelve Characters and Supernumeraries. Opportunities for Fine Scenic Effects. A Telling Climax to each Act. Humor in abundance. The play will be leased on a Royalty, or can be purchased outright. Apply for Synopsis of Plot and all other particulars to

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Exposition Music Hall!

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FACE PAINTS.

These paints do not contain animal matter, and cannot change nor become rancid. They are odorless and harmless, and will be universally acknowledged to be superior in quality to any heretofore made. Their action on the skin is beneficial, not injurious, and they will be found of easy application, and to afford good tints and colors.

To be applied in the usual manner, and may readily be removed by the use of a little pure Vaseline.

For sale by druggists.

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Chesebrough Manufacturing Company,

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Price, 75 Cents per Box, of Nine Colors.

AMINA,

Or, The Shah's Bride,

An original comic opera presented with great success By H. BRUNSWICK and F. WORTH.

Managers having vacant dates for this first-class attraction, which will be presented with an excellent cast, chorus, magnificent imported scenery and eye opener, address immediately to EDMUND GERSON,

Care of Simmonds and Brown, Mirror Theatre Building, N. Y.

1891-92

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1891-92

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Time all filled in New Orleans for 1890-91. Some open time in Texas and Arkansas to be had by First-class Companies. Am now filling time for 1891-92. All applications after August 20 to be made to

H. GREENWALL & SON, Grand Opera House, New Orleans, La.

H. H. JACOBS, Business Manager.

TOUR OF MR. LOUIS ALDRICH

In the Four-Act Play Entitled

THE EDITOR

Under the Management of **MR. EDWIN KNOWLES** — **And a Most Efficient Dramatic Company.** — COL. HAWKINS, Editor of The American Eagle, **MR. LOUIS ALDRICH**

Four successful weeks at Palmer's Theatre, New York. "Beneath the rule of men entirely great, The scissors sway the destinies of State." Opening at the Tremont Theatre, Boston, Sept. 8; Harlem Opera House, Sept. 15; Grand Opera House, Pittsburg, Sept. 22. Fifth Avenue Theatre, New York, Oct. 6. Address all communications to

HORACE WALL, Business Manager. **EDWIN KNOWLES, Amphion Theatre, Brooklyn, N. Y.**

Miss KATE DAVIS

Notwithstanding the many reports of my having closed for next season, I wish to inform managers and others that I am still

✻ AT LIBERTY ✻

The following are a few OPINIONS OF MY LAST SEASON'S WORK:

N. Y. Evening Sun, March 18, 1890.

Kate Davis is the brightest member of the aggregation and there should be more of her. She is one of the very few women on the stage with as fine a sense of humor as that of any comedian of the first class, and everything she does is as worth watching, in its way, as the by play of M. Coquelin. This is saying a great deal, but it is time some one said something to force this clever woman from the sawdust ring of farce comedy and place her in the legitimate comedy roles where she belongs.

Boston Herald, March 2, 1890.

Miss Kate Davis scored a hit. She is a treasure to a company of this kind, and as an entertainer has no successful rival among the actresses who attempt the same kind of work. She wins a great success in this piece.

Evening Telegram, March 18, 1890.

. . . While the contralto solos of Kate Davis were encored until the lady was exhausted.

Boston Times, March 2, 1890.

Miss Kate Davis deserves words of praise both for her impersonation of one of the "400" and her character impersonations.

The Beacon, Boston, March 1, 1890.

Miss Kate Davis, whose fine voice and expressive talent ought to have found a higher plane of work for her, is very neat in her impersonations and imitations.

Letters can be addressed care N. Y. DRAMATIC MIRROR.

1891. SEASON 1892.

Mr. FREDERICK PAULDING

Will appear in an Original Spectacular, Sensational, Comedy-Drama of New York Life, by the late WILLIAM IRVING PAULDING, entitled

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Produced with a very Strong Company, Excellent Chorus, Original Music, Elaborate Printing, Appropriate Costumes and Magnificent Scenery, specially built, painted and carried for this most Complete Production.

The above title and play are the sole property of FREDERICK PAULDING, of New York, and any person infringing on his rights will be prosecuted to the full extent of the law. Time rapidly filling.

Address for time and terms,

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Faust and Marguerite. Roberts-Sailer Company

SEASON 1890-91.

Miss MARIE SAILER, - MARGUERITE | Mr. J. B. ROBERTS, - MEPHISTOPHELES

In the Grand, Legendary Romance of

FAUST AND MARGUERITE

In Five Acts, adapted and arranged from the first part of Goethe's tragedy of Faust by J. B. ROBERTS, and produced under personal direction, with scenery and effects as at the WALNUT STREET THEATRE, PHILADELPHIA, where it has been played over [illegible] NIGHTS to crowded houses.

STRONG CAST. SCENERY SPECIAL AND ELABORATE.

An admirable production. Managers of first-class houses send open time to

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CHRISTOPHER COLUMBUS;

OR,

The Discovery of America.

A romantic historical drama by WEBSTER EDGERLY.

PRODUCED AT THE WINDSOR THEATRE, NEW YORK CITY, AUGUST 18, 1890, BEFORE ONE OF THE MOST ENTHUSIASTIC AUDIENCES EVER SEEN IN THIS CITY.

"Christopher Columbus: or, The Discovery of America," was presented for the first time in New York last night at the Windsor Theatre to a large and enthusiastic audience, and was an undoubted success. It is a drama of unusual merit, and the several tableaux, namely, 'The Landing of Columbus,' 'The Spanish Inquisition,' and 'The Indian Conspiracy,' called forth rounds of applause, and the curtain calls were frequent. Christopher Columbus was portrayed by Edmund Shaftesbury, who made his metropolitan debut and acquitted himself very creditably. He possesses a fine figure, fair voice, and has evidently devoted much care and study to the preparation of his creation. The balance of the company were very good. Mr. Leon Vincent is to be congratulated upon the manner in which the play was staged."—N. Y. Morning Journal, Aug. 19, 1890.

"The house was tumultuous with applause and everybody appeared to be delighted."—The Press, Aug. 19, 1890.

"The audience was large and wildly demonstrative."—N. Y. Times, Aug. 19, 1890.

"The play was well received by the audience."—N. Y. Herald, Aug. 19, 1890.

"The language in which he had clothed it was often sonorous and impressive and always musical. His characters had been drawn as nearly the original likeness as the dramatist could combine to achieve, and the venture, indeed, was in its entirety intended to be dignified and careful."—The Sun, Aug. 19, 1890.

Managers having open time address,

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1890 - - SEASON - - - 1891

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J. B. McELFATRICK & SONS, Architects.

Built on Ground Floor. Seating Capacity, 2,000.

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NO FREE LIST EXCEPTING THE PRESS.

THIS MAGNIFICENT OPERA HOUSE, erected on the MAIN STREET at a cost of $200,000, is now rapidly approaching completion, will be heated by steam, lighted by electricity, and all other modern improvements.

Will also have the LARGEST stage and seating capacity of any theatre in the city.

OPEN TIME: Oct. 9, 10, 11, 16, 17, 18-Nov. 20, 21, 22, 27, 28, 29.

Wire quick to **FRANK GRAY**, Grand Opera House, Memphis, Tenn.

ABBOTT AND TEAL

Announce that they have acquired the SOLE AND EXCLUSIVE RIGHT to perform an entirely new American Drama, in three acts, by

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The Luck of Roaring Camp.

Founded by Mr. BOUCICAULT on that celebrated story.

OPEN TIME.

Jacob Litt's Theatre, Milwaukee, Wis.

WEEK AUG. 31, opening of season. CHICAGO, Sept. 7, opening of season.

ST. PAUL, Sept. 14.

Wire quick. JACOB LITT, Milwaukee.

IN OTHER CITIES.

CINCINNATI.

Said Pasha continued to attract during its second week at the Highland House and the performance was enjoyable throughout, Lisle Apple's Terano, Bobe Vining's Serena and Mattie Hornby's Alti being particularly clever characterizations. Charles A. Tyrrell in the role of Hadad acquitted himself satisfactorily and sang Louis Harrison's song "Very Near It" with considerable effect. The Gondoliers will be presented during this week and that following.

Ada Glasca, of this city, who is the prima donna of the traveling Sea King co., will be seen here with that co. at Heuck's during the week of Sept. 8.

J. Clarence West, musical director of The Hustler, is industriously struggling on a new opera which is to receive its first stage presentation next Summer in Philadelphia.

The cool weather is to some extent interfering with the attendance at the Highland House.

The People's Theatre will begin its season Aug. 23 with J. H. Wallick's Bandit King as the attraction, to be followed Sept. 1 by Wm. A. Brady's Bottom of the Sea.

The Hallie Comedy co. burlesqued Under the Gas Light very acceptably last week at Kohl and Middleton's Vine Street Museum.

The season at Havlin's will open 17 with Only a Woman's Heart, followed 24 by One of the Bravest, 31, The Hustler; Sept. 7, The Fairies' Well; 14, Hallen and Hart, and 21, Milton Nobles. Manager Havlin's other bookings include The Great Metropolis, Two Old Cronies, Primrose and West's Minstrels, Donnelly and Girard, An Irish Arab, The County Fair, Frank Daniels in Little Puck, After Dark, Joseph Murphy, Fat Men's Club, Master and Man, A Pair of Jacks, Jed Prouty, Held by the Enemy, The Plunger, My Jack, Oliver Doud Byron and Charles A. Gardner.

George Heuck, treasurer of Heuck's Opera House, is sojourning at Carp Lake, Mich., and was instrumental in saving Judge Ernston, of the Cincinnati Police Court, from drowning, 12.

Manager Baker has visibly improved Harris' during the Summer months—new chairs, carpets, etc., being among the noticeable features. The house will reopen 24 with the Sissons in their new musical comedy, Wild Oats. A strong list of attractions has been secured for the season.

SAN FRANCISCO.

Aug. 12.

There was something new at all the theatres last night, except the Tivoli, where The Vice Admiral is so admired that this, its third week, finds it still drawing full houses.

The Prince and Pauper drew very large houses. Elsie Leslie is a disappointment. The little one is stagy and over-trained. The play, however, is not so good as the young star. The business promises well for the fortnight. Dixey in Seven Ages follows at the Baldwin.

Joseph R. Grismer and his talented little wife, Phoebe Davies, played Noah Lott, the inventor, and Ricca the pretty Italian girl in E. E. Kidder's Under a Yoke at the Bush Street Theatre last night. Minnie Deering as Constance Lott made her début, and exhibited considerable dramatic talent. Next week Two Nights in Rome will close the Grismer season at the Bush. Hubert Wilke in Peti the Vagabond Aug. 25.

W. J. Scanlan is presenting Myles Aroon at the California.

Laura Biggar has resigned from the W. A. Brady co., and will permanently play the adventuress with M. B. Curtis in The Shatchen.

Edward Swift and wife have returned from a visit to the Eastern cities. Mr. Swift has resumed the treasurership at the Bush.

Russell's receipts for the four weeks' season are very large, as the California was crowded at each of the entire thirty-two performances.

E. M. Holland has been quite ill, but recovered sufficiently to resume his Captain Redwood part at Friday night's performance at the Baldwin.

Dixey will not play R. I. P. here.

Marcus Henry has secured the Pachmans for piano recitals and concerts here during next Winter.

Mr. Bell is an acceptable as Mr. Massen was in the Palmer co., and Maud Harrison has endeared herself to everybody here.

Manager Jacob Gottlob announces an attractive list of bookings, in the following: Kajanka, Corinne, Donnelly and Girard, Fay Templeton, Hallen and Hart, Gus Williams, John T. Kelly, Patti Rosa, Two Sisters, Cora Tanner, Marks' International Vaudevilles, Maud Granger, Herrmann's New Transatlantiques, Hoyt and Thomas' Trip to Chinatown, The Limited Mail and United States Mail.

William Beach will be leading man of the new Alcazar co.

Enrico Campobello has removed to Salt Lake City, where he is giving vocal and stage instruction.

Frank L. Hoogs is to be the treasurer with Managers Andrews and McBurnie, at the Grand Opera House, which will reopen Aug. 16. John Radigan will be doorkeeper. Nellie McHenry and co. will be the first attraction in Lady Peggy. The second week Chain Lightning, then a new play, In Honor Bound, or the Native Sons of the Golden West, will be brought out.

Harry Edwards is here from Australia, via Honolulu, where he gave the Hawaiians a performance or two of Little Lord Fauntleroy.

Wm. H. Hamilton returned with his Tivoli Gaiety co. from Honolulu, and has gone East to join the Hess Opera co. for eight weeks. Then he will return here en route back to Honolulu.

George Lask will go to Chicago this week to report for duty with Joseph Brooks.

James Wilson will be the new leading juvenile at the Alcazar.

J. H. Stoddard and Henry Woodruff are very warm friends, and, like Juno's swans, are seen together, if at all.

A. J. Spencer continues as business representative with Nellie McHenry and John Webster.

James Corbett, the pugilist, is becoming quite an actor. He has taught Charles Reed and May Irwin to become experts in boxing, made his début as De Varville, in Camille, at Nick Long's benefit, and Sunday night (the last performance) he ran on with the John Smith telegram, which Charles Reed read aloud as follows: "Peter Jackson has been whipped."

Al. Hampton played Will Colliers' stage manager part one night last week in The City Directory, and was very satisfactory to both himself and the audience.

Ethel Brandon, Idalene Cotton and Alf. Hilgehouse sold boutonnières at Nick Long's benefit and added $50 to the net result, which I am told was $1,400. Besides the features I mentioned in connection with this benefit last letter were musical numbers by W. S. Mullaly, Wm. H. Fitzgerald, Albert Hawthorne, Francis Gaillard, Fred. Urban and Henry Norman, One Touch of Nature by the Palmer co., boxing match by May Irwin and Charles Reed; Amelia Glover's skirt dance, Maurice Barrymore's recitation, Gaiety dance by Ignacio Martinetti, The Silent System by Miss Rossmore and Mr. Cooper, Joseph R. Grismer and Phoebe Davis. Committee: Henry C. Jarrett, John H. Russell, Alfred Bouvier, J. J. Gottlob, Harry Mann, Geo. Wallenrod, L. R. Stockwell, W. H. Fitzgerald and George E. Lask.

LOUISVILLE.

The New Buckingham opened for the season 11 to an immense audience. During the Summer the place has been thoroughly overhauled, new scenery and a new curtain painted, the walls and ceiling tastefully decorated, new chairs of an improved patent pattern put in and everything done to justify Manager Whallen's claim that his is one of the most complete vaudeville theatres in the country. The Grieves' Burlesque and Specialty co. was the opening attraction and it is a good one containing among other well-known variety people, the Sharpleys, and the Edgerton Sisters. Colonel Savage and Harry Johnson, old and popular attachés of the house, were found in their accustomed places.

Manager Quilp will continue the "Pop" concerts at the Fireworks Amphitheatre, and offers a novelty in connection therewith in the peculiar fireworks entertainment of the Schweiperlings, who are announced as "Court Pyrotechnists to the German Emperor."

Eugene Robinson's Floating Circus left 11 for the lower river after a fairly prosperous season of a week here.

Prince Wells, the bicyclist, is doing well in business in this city. He will not appear professionally during this season.

Al. Beard, well known among visiting showmen, will go ahead of Richards' Circus during the remainder of the touring season.

At the Grand Central business continues good. A weekly change of bill is offered.

A benefit is talked of for J. H. Milliken of the L. and N., who recently lost a large sum of money through the dishonesty of an employé. No more popular man exists and his friends in the profession are legion.

Presley Hamilton, business manager of Macauley's, is somewhere in the great Northwest upon a vacation. He started with Manager Macauley in an obscure position until now he fills the responsible position he does to the satisfaction of his chief and of the public.

Signs of preparation for this season are visible at all of the theatres. It is said Macauley's will be a thing of beauty and completeness when the time comes to ring up the curtain on Julia Marlowe.

The Masonic management mysteriously refer to a surprise in store for the public at that house.

Manager Osgood reassures his prospective patrons that Harris' will be "in it" by promising that his orchestra will play "Annie Laurie" frequently and often.

CLEVELAND.

W. S. and C. E. Cleveland's Magnificent Minstrels appeared at the Lyceum 8, 9 to very large business, and gave very pleasing entertainments, embodying some original features. Harry Leighton, J. P. O'Keefe and A. M. Thatcher made vocal hits in "Mother's Good-Night Kiss," "Shipmates, Jack and I" and "The Bell Buoy," respectively. Banks Winter appeared as a soloist only Saturday evening, singing with success his new song "Love Me Only."

Willis P. Sweatnam and Billy Rice both need new "end" songs. Billy Rice sings without a blush that song of long ago, "When Johnny Gets His Gun," and though Sweatnam has something new in "I Took It," the result, measured by applause, would indicate that he would not have made a mistake in taking something else instead. He has, however, in his monologue, a song that makes a hit: "His Spirit Has Departed."

James Wall, of Cleveland's Minstrels, does some very neat comedy work in a sketch, supporting Billy Rice. He has almost nothing to say, but his action bears the mark of real comedy. If you will pardon so much "writing on the Wall," I will take the liberty of putting him down for something better than negro minstrel work in the future. The performance concludes with Sugimoto's troupe of acrobatic Japanese.

The Star and H. R. Jacobs' both open 18, the former with Silver Bird, a border play, with Daisy Beverly of this city as star, and the latter, with Beacon Lights, Randolph Murray, formerly of this city, and Neva Wharton being in the cast.

F. W. Arnold, recently appointed local manager of the Lyceum Theatre, was here from Columbus last week, during the engagement of Cleveland's Minstrels, and made many friends. He will superintend the redecoration of the theatre, which will be completed for the appearance of Barry and Fay Sept. 1.

The Opera House, now under the brush of the decorator, will emerge Sept. 1, introducing Carroll Johnson in The Fairies' Well. Emma Abbott Sept. 8.

Joseph Haworth, of this city, will star next season in Aunt Jack and A Man of the World, under the management of H. S. Taylor.

The Cyclorama has reopened with the great painting, "Jerusalem on the Day of the Crucifixion," which succeeds the "Battle of Missionary Ridge," removed several weeks since.

The Academy of Music will open its regular season 16 with the farce-comedy, Running Wild.

I am sure that the announcement of The Mirror's Philadelphia correspondent that he will no longer be one of us will be received with regret by many Mirror constituents who have read his letters with interest. Not only "may our paths yet cross many times," but may they sometimes be in parallel lines.

BOSTON.

All the theatres in the city save one—the Tremont—were open last week, and all did a big business. In spite of the band concerts on the Common, the Fall of Babylon at Oakland Garden, the numerous camp-fires and receptions, banquets and reunions, the overflow of military and other visitors was sufficient to pack every place of amusement night after night.

Fauvette has been shelved at the Museum, to give place to Roland Reed, who opened 18 in The Woman Hater.

At the Hollis Street the William J. Gilmore Opera co. is doing a good business in The Sea King.

Gorman's Minstrels at the Globe, have been followed by Lizzie Evans in Fogg's Ferry, whose stay is but for a single week.

This week's attraction at the Boston is George Thatcher's Minstrel co., advertised as "the largest and best minstrel organization on earth." It comes fairly near the description.

Another war piece, The Blue and the Gray, holds the fort at the Grand Opera House.

At the Howard Athenæum Tony Pastor is delighting very large audiences.

The names of the members of the Athenæum co. for the coming season have just been announced. Many of the old co. are retained. Among the more prominent are Kenneth Lee, the new stage manager; Charles Barron, George Wilson, Edgar L. Davenport, Forrest Robinson, George C. Boniface, J. B. Mason, J. B. Booth and Charles S. Abbe, Emma V. Sheridan, Annie Clarke, Miriam O'Leary, Evelyn Campbell, Agnes Acres, Fanny Addison and Kate Ryan.

E. R. Byram is no longer connected with the business staff of the Park Theatre. His successor has not yet been announced.

Phil H. Irving, business manager of My Jack co., is in town looking after the interests of that piece, which is booked for production at the Grand Opera House next Monday.

Among the more prominent attractions announced at the Globe for this season are Richard Mansfield in Beau Brummel, the Casino Opera co., Herrmann's Vaudevilles, Dixey in his new piece, Rip, the new spectacle of the Hanlons, De Wolf Hopper, Rose Coghlan, Joe Murphy and W. J. Scanlan.

Manager Foster, of the Boston Ideals, has purchased the United States and Canadian rights to Pauvette from Manager Field, of the Museum.

The plan of a stock co. for the Grand Opera House has been given up for the present.

A new play, The English Rose, is booked for production at the Museum Sept. 1. It is the joint production of Buchanan and Sims, and had its first performance at the Adelphi in London, Aug. 1, where it made an immense success. Mr. William Sidney, who came from London to direct the staging of The Bells of Hadlemere and Harbor Lights at the Museum two seasons ago, is now here for the purpose of superintending the production.

The Boston Theatre has adopted the house opera glass idea.

Mme. Janauschek has been staying with friends in this city during the past few days.

CHICAGO.

Although the Summer season of theatricals is fast drawing to a close, there seems to be no diminution in the crowds at the Opera House, where The Crystal Slipper will continue to run for three weeks more. The third edition is full of new things that please.

The twelfth week of Shenandoah at McVicker's has been quite as successful as any previous one, and the play seems to be able to draw the same people over and over again. There will be souvenirs given away Aug. 26 in the shape of a metal shield representing Sheridan's Ride in *bas relievo*.

Dixey closed a fairly good season at the Columbia, but it was no such as to warrant his trying it again unless he has something superior to offer. The theatre will be closed this week, and then Alf. Hayman and Will J. Davis will take hold in earnest and try what can be done with it. The opening attraction will be The County Fair, with a strong cast and several race horses.

Bobby Gaylor closed a successful engagement at the Grand Opera House in An Irish Arab.

Hooley's Theatre, refurnished and fixed up in new colors will open 18, with Frohman's Lyceum co. in The Charity Ball. The advance sale of seats has been large.

The People's Theatre, one of the most popular of the minor houses, reopened Saturday night with Hanlons' New Fantasma. The house was packed and the piece received great applause. The house has been generally improved and the opening was most auspicious.

Kelly and Leon, the old-time minstrel managers and performers, will open their new theatre, formerly known as the Madison Street Theatre, this week, presenting a complete troupe of burnt-cork artists. Leon will appear in his female impersonations. The venture has the best wishes of all, but minstrelsy has not been able to exist continuously here for some years.

Havlin's, the parlor theatre of the South Side, reopened Aug. 16 with Carrie Lamont in La Cigale, and her success was pronounced. The cast was strong, and will work well later on in the season.

Fitzpatrick's Rip Van Winkle at Jacobs' Academy drew fair crowds all the week. This week Aidan Benedict's Fabio Romani will be the attraction.

ST. LOUIS.

The Dixon and Bell English Opera co. at Uhrig's Cave continues to do a big business.

The old favorite of former years, the Pirates of Penzance, was put on Aug. 10 and has scored a success. The cast was a strong one. Nina Bertini as Mabel Stanley, made another success, singing most artistically and acting in her usually sprightly manner. Harry De Lorme as Frederick had a better opportunity to show his ability than in some of the previous operas. John Bell as the Pirate King, looked and acted the part, and his singing was encored repeatedly. Fred. Dixon was excellent as Samuel, George Denham good as General Stanley, and Alfred Dixon funny as the Sergeant of Police. Miss McGregor as Ruth, and Misses Hattie Starr, Emma Dixon and Nina Hynes, as the daughters, were full of life and vivacity, and competent to take care of the musical part of the opera. The chorus was strong and the costumes and stage settings, fully equal to any previous production. Fra Diavolo, Boccaccio and Three Black Cloaks will be given week of 17.

The Spencer Opera co. gave a change of bill at Schnaider's Garden 6, Iolanthe taking the place of the Princess Ida. The chief interest centred in the first appearance at the Garden of Louise Eissing, who took the leading part of Phyllis. She was particularly fitted for the part which she sang sweetly and acted gracefully and sprightly. She has created a most favorable impression among the patrons of the Garden. Fatmah Diard sang Iolanthe sweetly, and Messrs. Lauri, McSweeny, Campbell, and, in fact, all of the principals made as excellent a showing in this opera as any given during the season. Giroflé-Girofla week of 18.

Several changes were made in the cast at Schnaider's Garden during the week. Louise Eissing, who sang Phyllis, was called to Philadelphia by the death of her sister Ida, Saturday. Her part was taken by Fatmah Diard, while Miss Diard's part of Iolanthe was acceptably taken by Bertha Lehman, one of the chorus, with hardly an hour's notice.

Mr. Campbell, too, was out of the cast, owing to a severe cold, and his part was filled by Mr. McSweeny, whose part was taken by Mr. Hadley, one of the chorus.

Miss Eissing will return 18 to take the leading part in Giroflé-Girofla.

Cheap admissions were commenced at Uhrig's Cave for Saturday, Sunday and Monday nights during the balance of the season. They have proved very successful.

The promenade concerts after the performances at Schnaider's Garden, have been unusually well attended this week.

Commencing with 14 at Schnaider's Garden, a double bill will be given each evening. Preceding the regular opera will be given The Rose of Auvergne, Miss Nash taking the leading part, supported by George Lauri and Edgar Temple.

The matinees given at Schnaider's Garden have drawn large audiences, and have been made a feature.

The sale of subscribers' tickets for the season of German opera and drama at the Exposition has progressed very favorably.

Carrie Noyes of the Garden co., has gone to New York, to join the Bennett and Moulton Opera co.

Miss Bertini sang very sweetly as an interpolated song, "The Last Rose of Summer," during The Pirates of Penzance.

John Bell also interpolated a song, composed expressly for him by Hattie Starr.

The season at Uhrig's Cave closes Aug. 24. On the last night of the season Manager McNeary will give a banquet to the company and members of the press.

The present season has been the first financially successful one the Cave has had for three years.

Fred Dixon will join the Bostonians as stage manager after his season closes here.

John Bell has closed with the Pauline Hall Opera co., and his strong features will be Revennes in Erminie and Sparacani in Amorita.

George Denham will return to the Jefferson-Florence comb.

Hattie Starr will probably join the Pearl of Pekin co., but may not go on the road at all next season.

Edith McGregor will try a season with A Parlor Match after the Cave closes.

Alfred Dixon will return to London.

Emma Dixon will join The Crystal Slipper co.

Harry De Lorme will return to his prosperous insurance business in Louisville, Ky.

John Lange, musical director, will direct the Riotte Opera co. at the Exposition.

Messrs. Bell and Dixon, owing to the success they have had this season at Uhrig's Cave, have been asked to furnish cos. for next Summer at Denver, Col., Duluth, Wis., and Point of Pines, Boston, but they will probably be seen here.

Mr. Tullock, business manager of Schnaider's, will go out in the same capacity with the Bluebeard co.

Alexander Spencer will be the musical director of the same co.

Douglas Flint and wife will also join the Bluebeard co.

Mr. Campbell will join the New York Casino co.

Manager Oliver Hagan of Pope and Havlin's Theatres had his right hand fractured from a blow with a shovel in the hands of a workman 13. An electric railway co. was putting in poles on the pavement of Pope's Theatre and had cut through into the cellar

Mr. Hagan was trying to prevent it when he was assaulted. It will be several months before he will be able to use his hand.

Mr. Hagan has been made equal partner with Mr. Havlin in all the latter's enterprises, both theatres and any enterprise Mr. Havlin may enter into.

The matinees at Pope's Theatre will remain as they always have been, but a change will be made in the afternoon performances at Havlin's, Sunday, Tuesday, Thursday and Saturday being the days when matinees will be given.

The two Haymans are in the city.

Ben Tuthill is also here in advance of Bluebeard.

PHILADELPHIA.

Ernani was given at the Grand Opera House 11. There was an unusually large audience who were rewarded with a musical and dramatic treat. This opera was one of the strongest presented by the New American Opera co. in the earlier part of the season. The cast was the same as on the former occasion. Signor Del Puente repeated his splendid impersonation of Don Carlos. Charlotte Walker's rich and powerful voice was heard to marked advantage in the music of Elvira and her acting was thoroughly efficient. Charles Cornell was a capital De Silva and Signor Montegriffo was well suited with the title role Ernani. The principals were supported by a well-trained and competent orchestra and chorus and gave a performance that was thoroughly enjoyable. Mignon was well rendered 12, Adelaide Randall being very successful in the title role. There is a refinement in Thomas' music that is always to be admired. Rigoletto was given 13, and the immense audience which crowded the Grand Opera House heard one of the finest performances of that opera ever given in Philadelphia. Del Puente as Rigoletto surpassed himself. The great baritone sang as if inspired. His acting was as good as his singing. Guilda is one of Mme. Natali's best roles, and she never sang it better. The audience was very enthusiastic, Natali and Del Puente being recalled four times at the end of the third act. Clara Poole as Madalena, Signor Montegriffo as the Duke, Charles Cornell as Sparafucile and Cora Meacham as Giovanna were all worthy of great praise. Donizetti's Daughter of the Regiment was given 14. The roles were all satisfactorily filled and the opera found great favor with the audience. Verdi's Masked Ball was presented with a strong cast 15. Renato is one of Del Puente's finest creations. Charlotte Walker is at her best as Adelia. Clara Poole made an impressive and dramatic Ulrica. Adelaide Randall was strong as Edgar and Mr. Bassett appeared to advantage as Ricardo. Martha was sung afternoon of 16 and in the evening The Daughter of the Regiment was repeated. Week of 18 the Huguenots will be given on Monday, Wednesday and Friday nights. Tuesday night and Saturday matinee The Daughter of the Regiment; Thursday, Martha, and Saturday night, Bohemian Girl.

The Central Theatre has been doing a good business this week with the Olympia Quartette Specialty co. The Henry Burlesque co. week of 18.

The National Theatre opened for the Fall and Winter season 16 to a large audience. Many improvements have been made in this house as before mentioned, and the auditorium presented a very attractive appearance.

The Lyceum also opened 16 with Madame Neuville and her son Augustin in The Boy Tramp. Extensive alterations have been made in this house. It has been beautifully redecorated and otherwise improved.

The Chestnut Street Theatre will open 18 with Herrmann's New Transatlantique Vaudevilles. The house has been brightened up with a new coat of paint and will be ventilated and cooled by a "special process."

The opening of the new People's Theatre, at Kensington Avenue and Cumberland Street, will take place 23.

KANSAS CITY.

Cleveland's Colored Minstrels at the Gillis 8-10 did a very nice business, despite the warm weather. The costuming and staging were of a high order.

Primrose and West's Minstrels had a remarkably successful engagement at the Warder Grand 10-12. The new specialties, good singing and the rejuvenated jokes made a very pleasant evening's entertainment.

The Siege of Sebastopol at Exposition Park still continues to draw very large crowds at every performance. The fireworks given at the close of the entertainment are very fine.

Katie Emmett in The Waifs of New York will open the season at the Midland 23. This house has been overhauled during the Summer and many improvements added, so that it now presents a very attractive appearance. The entrance has been completed, new chairs placed throughout, smoking and toilet rooms fitted up, the walls frescoed, additional stage entrances made, so that the house is prepared to receive a good line of attractions. Jack Lodge has leased the house for this season, and will play the best line of attractions for popular-priced houses.

The regular season at the other houses will open either Sept. 1, or 8. Managers Hudson, Crawford and Judah have been in the East for some time booking their respective houses, and report a good line of attractions for this season.

WASHINGTON, D. C.

George Wilson's Minstrels packed Albaugh's 11-13 to its utmost capacity, and W. S. Cleveland's Minstrels did likewise at Lincoln Music Hall, opening night 14 for three nights and one matinee.

Kernan's opened the season 11 to an immense house with The Majestic Consolidation. Transcontinentals 18.

Harris' Bijou opens 25 with The Broom-Maker.

Mr. and Mrs. R. L. Downing leave 23 for Detroit, where they will open their season.

CORRESPONDENCE.

CALIFORNIA.

STOCKTON.—AVON THEATRE: M. B. Curtis in The Shatchen to a fair-sized audience 2.

SAN DIEGO.—D STREET THEATRE: Nellie McHenry July 31 with Lady Peggy, and closing with her new play My Best Friend. The popularity of Nellie McHenry in this city is always an assurance of large patronage and in this her managers—clever fellows, Webster and Mosher—are never disappointed. Just as sprightly as ever and in a new class of play, the "sparkling" (copyright on the sparkling) Nellie McHenry delighted audiences as large as of yore.

LOS ANGELES.—From a theatrical standpoint things have been quiet during the week ending 9, the curtain being down at the Grand Opera House where everything is in readiness for Palmers' Madison Square co., which began a weeks' engagement 11 with a large advance sale, followed by Prince and Pauper 25 for four nights, W. J. Scanlon Sept. 5, five nights; Hubert Wilke 12, Maude Granger, 29, 30. Managers McLain and Lehman have repapered and decorated the box-office until it looks like a boudoir.—W. J. Spencer has returned from the circuit with the Nellie McHenry co. and gone North after a prosperous trip.—Frank Conant, of the San Bernardino Opera House, is up town for the races and reports theatricals in a trance in his section.—Harry Wyatt, the ex-manager of the Grand, lost confidence and a hundred dollars on his horse "Black Tom" last week, he being beaten in a private race at Pasadena.—Al. Morrisey, accompanied by his wife is here awaiting the arrival of the Palmer co.

COLORADO.

DENVER.—Managers Phillip McCourt and Ben Tuthill have reason to feel gratified at the success of the latter's co. at the Fifteenth Street Theatre. The Mikado closed a week's run 9 to uniformly large houses. The opera was presented in better shape than any of the series. This week the co. is on the Circuit, but returns next and opens a four weeks' further stay with the Pirates. P. F. Baker opened 11 to a very good house. The Tabor was closed last week. M. B. Curtis opened in The Shatchen 11. He made a distinct hit at his opening. The City Directory week of 18, followed by Palmer's co. for two weeks. I was fortunate enough to catch Colonel Wood, the architect, at the new Broadway Theatre the other night, and he very courteously showed me through the building. There was a din from the rush that was going on that somewhat drowned the Colonel's explanations. The electric lights made the place like day for the workmen. The first place visited was the stage. If there is a particular point in which the house excels it is in this. It is constructed entirely of steel and porous terra cotta, and is separated from the auditorium by fire-brick walls and an asbestos curtain, making it absolutely fireproof. The drops are all located in grooves at the ceiling which is seventy-five feet from the floor, and are operated by wire ropes by a man on the floor. This does away with the custom of having a man in the flies to look after this work. There are no grooves in which the side pieces set, but all wings are made at angles and stand alone. At the back of the stage, and half way between the floor and ceiling, is an opening extending the whole width of the stage. This is the scenic artists' headquarters. There he stands and paints his set, which is suspended before the opening by wire ropes. 'Tis a novel idea, and one that works splendidly as the act drop, which is now in preparation, demonstrates. The room is large and contains all the paraphernalia necessary in the artist's work. At the right of this room is another in which the models are kept. Here I was given a practical demonstration by model of the working of this revolving horizon, fifty feet in height. This is one of the prominent features in the splendid scenic arrangement. There is none like it in the country, I'm told, except at the Chicago Auditorium. A clear, cloudy, or sunset background can be had at pleasure, simply by revolution as in a panorama. All kinds of electrical appliances for producing those effects are on hand, as are also the latest things in calcium lighting. There will surely be some revelations in scenic display. At the left of the stage are seventeen dressing-rooms with hot and cold artesian water in each. These will be finely furnished—in fact nothing behind the curtain has been left undone for the comfort of the players and the convenience of the stage hands. The stairs leading to the stage from all the apartments are of steel or cast-iron. My attention was mostly confined to the stage part of the theatre, as the auditorium was in such confusion one couldn't see much, except getting a general idea of its beauty. There will be great rustling to get the house ready for 18, but Colonel Wood, Proprietor Bush and Resident Manager Lonsdale all say that that there will be no unfinished nooks and corners. The decorators are under contract to be out on a certain day, as are also the carpet men and drapers.

PUEBLO.—DE REEMER OPERA HOUSE: Prince and Pauper to a large house 5. Little Elsie Leslie sustained her reputation of being truly the peer of all juvinile actresses. Her performances were warmly received. The co. is exceptionally well supported. The Shatchen with M. B. Curtis in the title role was well received by a fair-sized audience. The Shatchen reports exceptionally good business on the coast for the past two months.—ITEM: Ella Lang, of Clara Morris' co., is rusticating at Orchard Grove, the county seat of Joseph Wolff, near Boulder, Col., where she remains until the season opens in September. Miss Lang is one of the popular leaders of society of Kansas City, where she is justly admired.

CONNECTICUT.

WILLIMANTIC.—LOOMER OPERA HOUSE: This house opened the season with Our Country Cousin, with Frank Jones in the title role 12.—ITEM: J. H. Gray has leased Loomer Opera House for one year. Mr. Gray has had considerable experience in the amusement business, and will no doubt make a success of it.

HARTFORD.—PROCTOR'S OPERA HOUSE: Tony Pastor and his excellent variety co. appeared 14 to an audience that taxed the capacity of the house, and if the hearty recalls of each performer is a criterion, the co. gave the best of satisfaction. Tony himself had to sing four songs and beg off from any more. Kelly and Ashley do a laughable Chinese tumbling act, Maggie Cline in her characteristic songs scored a hit, John and James Russell kept the house in roars as the gossipy servant girls, Bessie Bonehill does neat character songs and sings with expression. The three Haytors close the performance with a new and laughable acrobat and pantomime act. Mlle. Beatrice does a wonderful contortion act.—ITEM: It is proverbial that Hartford people who have entered the profession have been singularly successful. Notably Will Gillett, Otis Skinner, Frank Carlyle, Frank Lawton *et al.* The latest to join the ranks is Lon Stevens, a well known society young man who was always noted for his wit and keen perceptions of the funny side of life. With less than a year's study at the Lyceum School, he has been engaged with the regular stock co. to play comedy parts and assist in the stage management in The Charity Ball co. Surely, no one has made more rapid strides than genial Lon, whom all here wish every success.

ILLINOIS.

FREEPORT.—GERMANIA HALL: Beach and Bowers' Minstrels to fair business 12. The performance has been improved since their last appearance. Duncan Clark's Female Minstrels 20.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE: Newton Beers week of 25. Ole Olson week of Sept. 2.—GRAND OPERA HOUSE: Dark.—CAPITAL CITY OPERA HOUSE: Dark.—ITEMS: G. J. Ferguson, in advance of Barnum and Bailey's Circus, was in the city 10.—Ed. Millaird has succeeded J. M. Webb as Treasurer of Foster's Opera House.—James Stralpka, of Marshalltown, was visiting in this city week of 3.

INDIANA.

INDIANAPOLIS.—PARK THEATRE: This house has been entirely overhauled, redecorated and the entrance enlarged. It is now one of the handsomest theatres in Indiana. Colored Aristocracy opened 11 and continued during the week to overflowing houses.—ITEMS: Manager Tenis Dean, of Minneapolis, was in the city 12 visiting his parents.—Charles Holman-Black, the opera singer, left for Europe 12.—Dickson and Talbott have removed their lease of English's Opera House for three years and they intend to remodel the whole interior.—Leonora Snyder, of the Duff Opera co., is home from Europe. She is spending her vacation with her parents who reside here.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Cleveland's Colored Minstrels opened the season of this house with an unusually fine street parade in the day-time, and a show far above the average of that generally given by genuine colored people, in the evening. The day was one of the warmest ever known here, and they must have suffered terribly in their heavy uniforms and fur shakos. In the evening a very large audience paid good money and suffered with them, in spite of the excellence of the performance. It is probable that the theatre would not have been able to accommodate all who would have gone had the weather been a trifle cooler.—ITEMS: Tom McIntosh, one of the chief mirth-provokers of the organization, had the misfortune to get into an altercation at his hotel while here, and per consequence, invested $20 in the coming city of the West.—Manager Crawford has returned from his visit East.

KENTUCKY.

LEXINGTON.—NEW OPERA HOUSE: The season will begin here 25. T. W. Keene will open in repertoire Fair Week, followed by George Wilson's Minstrels. The management has made every effort possible to secure the very best of attractions for this season. There have been many handsome improvements and convenient changes made during the Summer. J. Herforth, scenic artist of Cincinnati, is here touching up all the scenery. Sosman and Landis, scenic artists of Chicago, are also painting three sets of scenery.

MAINE.

BANGOR.—Richard Golden's Old Jed Prouty co. began rehearsals here this week. The co. is the same as last season with three exceptions. Tony P. Riggs, a Bangor boy, starts out with this co. and assumes the part of Lige. His many friends here wish him success. The music throughout the play will all be new this year and the new solo quartette will comprise Dora Wiley, May Leyton, T. P. Riggs and H. M. Morse, with Kinsley Ringwall as orchestra leader, and Miss Wiley as director. Among the latter's new compositions for introduction is a ballad entitled "The Old Bureau Drawer," with stage actor and chorus, which is confidently expected to be the great hit of the season. The co. opens the season at Bangor 18.

PORTLAND.—GREENWOOD GARDENS: That comic opera is what the people want was demonstrated 11, when Frank Bancroft's Gaiety Opera co. commenced a limited season with Billie Taylor, and Olivette to a crowded house. The co. is small but most effective. In Bessie Grey the co. has a charming prima-donna who can sing and is graceful and good looking as well. Misses Carey, Germon and Chester are all clever singers and enter into their work with consummate skill. Mr. Slattery is an old-time favorite and his Ben Barnacle brought down the house. Mr. Newbrough was a painstaking Captain and Mr. Nodine was equal to the part of the title role. The balance of the co was effective. Business has been large.—PAVILION: The Shaughraun pursues the even tenor of its way and draws well with Edith Herrington as the prime star in the cast. Her whistling solos are applauded to the echo and Manager McCallum can congratulate himself on having secured so strong an attraction.—PORTLAND THEATRE: Acting Manager Smith presented Lost in London to an overflowing house 11 and the piece has caught on in great shape. The houses are uniformly large and success of the piece has surprised even the management, who are assiduous in their attentions to their patrons.—ITEMS: The Pavilion is by no means "the only theatre on the island," as Manager McCallum egotistically advertises his resort.—Frank Bancroft will take his Gaiety Opera co. through the Northeastern circuit at the close of the Garden season and intends enlarging and completing the co. Theatre parties from the neighboring hotels, is the popular fad. Manager Bancroft and his charming wife are domiciled at Gaiety Cottage.—Comic opera has the call with the campers, and front seats are at a premium.—Miss Grey rendered "The Silver Line" in such a charming manner that she had to respond to a most emphatic encore.—THE MIRROR has the call here and is more widely read than any of the other theatrical journals.—The Jed Prouty co. are rehearsing at Bucksport and are booked at City Hall 12.—Al Harrington and his wife are occupying a cottage for the season at Peaks.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC: Gorman Brothers' Minstrels 8 was the opening attraction of the season. A fair entertainment to large business. Evangeline 21; Pat Rooney 23; All the Comforts of Home 26; A Straight tip 28; Held by the Enemy 29; Uncle Hiram 30.

AMESBURY.—OPERA HOUSE: Sam T. Jack's Creole Burlesque co. to a small house 7. Many of the acts and features of the Lilly Clay co. are retained. The performance gave satisfaction. Gorman's Minstrels 28.—ITEMS: E. H. Davis is manager of the Creole Burlesque co., not Charles Davis as I stated recently.—Harry English has signed with the Dear Irish Boy co. for next season.

LYNN.—MUSIC HALL: The first performance of the season was given 8 by Sam T. Jack's Creole co. to about a two hundred dollar house. The performance, contrary to expectation, was first class. The singing was exceptionally good. Gorman's Minstrels followed 9 in a highly entertaining performance to a packed house. The Theatre will open 16 with Thatcher's Minstrels.

HOLYOKE.—OPERA HOUSE: A full house greeted George Thatcher's Minstrels 7. Thatcher's is, without a doubt, the best minstrel co. that ever played in this city. The co. is made up of some of the best men in the profession. The singing was excellent and the costumes gorgeous. Among the foremost of the singers was H. W. Frillman, who has an excellent basso voice which he uses to good advantage. His song "The Arrow and the Song," was encored several times. R. H. Jose gave a very pathetic rendering of "The Lone Grave," and responded to several encores. Thomas LeMack sang a new song with the same old tune he has used for many moons, but the house was with him just the same. Other solos were sung by Raymon Moore, John A. Coleman, and Thomas Lewis. Johnny Wild shook the "tambo" and showed his ability to do end work with the best of them. George Thatcher in his quiet talk caused much merriment by his droll sayings and he brought down the house while singing his topical song by introducing verses on local subjects. Little Eva Tanguay will leave soon to join the Francesca Redding co. Before leaving she presented Robert Desmond, of this city, with a gold badge. Mr Desmond was her dancing master.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Thatcher's Minstrels 5 pleased a large audience. Tony Pastor 13 gave satisfaction to a good-sized audience.—GAIETY THEATRE: E. P. Sullivan in repertoire 11-16 gave excellent performances to large audiences.

MILFORD.—MUSIC HALL: The season opens 18 with Evangeline. James Stacey, well-known as one of the Hennessey Brothers' has signed a two years' contract with Sprague's Social Session co. Most of the co. is in town enjoying Mr. Sprague's hospitality at his handsome residence, River Side.

ADAMS.—OPERA HOUSE: The season here opened 11 with Pat Rooney in Pat's New Wardrobe to a $158 house. Performance satisfactory.

NEWBURYPORT.—CITY HALL: The season opens at this house 29 with A Social Session as the attraction. The following cos. are booked at this house for the ensuing season. Gorman's Minstrels, Uncle Hiram, Two Old Cronies, Hardie and Von Leer, Grimes' Cellar Door, Ullis Akerstrom, The Fat Men's Club and E. P. Sullivan. A new asbestos curtain has been put in the Hall recently.

HAVERHILL.—ACADEMY OF MUSIC: Sam T. Jack's Creole Burlesque co. opened the season here 5 to a fair house. This co. recently organized, has been rehearsing here for two months, and presented a burlesque, excellent in every way, and one that gave promise of making a mark this season, in the amusement world. The singing was excellent, the costumes appropriate, and elegant, and the scenery first-class. With a little more study on the part of the performers, no fault could be found. George Thatcher's Minstrels 13 to a good house. This co. is very strong and immediately stepped into favor.

MICHIGAN.

DETROIT.—All the theatres present a busy scene this week, making preparations for the opening of the season. Whitney's Grand Opera House, under the management of C. H. Garwood, will be the first to ring up the curtain, which will be Aug. 28 with Gracie Emmett in A Barrel of Money. All the scenery will be new for this season in this cosy little house. Frank Daniels in Little Puck will receive his friends at the Detroit Opera House for a week commencing Aug. 25, and Hanlon's Fantasma will hold forth at the Lyceum (formerly Miner's) the same week. Mr. Daniels will be followed by the Detroit favorite, Robert Downing, who opens his season Sept. 1 in The Gladiator, also presenting Damon and Pythias, French Marriage and The White Pilgrim. As all these attractions will be given during the International Exposition, big business is certain to be done. Emma Abbott Opera co. will be at the Lyceum during the week of Sept. 8. Manager Shaw is at present in New York busy making bookings for the season, and already has secured a number of fine attractions, a great many of which have never before appeared at this house, and among them are the Emma Abbott Opera co., Primrose's Minstrels, Gus Williams and Kelly, Mary Shaw, Stuart Robson, Monroe and Rice, Little Corinne, Julia Marlowe, Money Mad and My Jack and W. H. Crane. A second ticket office will be added for the convenience of patrons of this house, and Sosman and Landis of Chicago are busy finishing a new drop curtain. Barnum's Circus drew about thirty thousand people 12, and a great many were turned away at each performance unable to gain admission. Wonderland is closed, and is being entirely refitted and renovated, and will open the season next week, with an entirely new list of attractions, etc.

BAY CITY.—NEW OPERA HOUSE: Uncle's Darling 8 to rather light business. Basilisk 12, 13, to good business on account of the Knights of Maccabee's State encampment here.

MANISTEE.—OPERA HOUSE: Hyers Sisters to fair business 1, 2. Wild Oats co. to good business 4. Wild Oats has played to good business for the past forty weeks. They will open their regular season at Cincinnati 29-31 at Harris' Opera House.—ITEMS: The Fitzpatrick Uncle Tom's Cabin co. was stranded here 1 and its property attached by one of the musicians for salary. There is money due to all the members of the co. We are now getting up a benefit for Mrs. Saxon and children who were with this co., to take place 9 at the Opera House, the use of the same having been tendered by its manager, Mr. Peterson, free of all charges. The printing is all furnished on the same terms by the city press, and local talent will contribute. John P. Hill is one of the victims. It is said that Mr. Fitzpatrick will open season at the Academy of Music, Chicago, Aug. 30, with a Rip Van Winkle co., the stars of which are Miss. Crane and Gus Berrell and Mrs. Berrell, and should only be pleased to hear that he will make good the loss sustained by the members of his Uncle Tom's Cabin co.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Professor Bartholomew's Equine Parades opened a two weeks' engagement 11 to a large house. The audiences were well pleased with the performance of the intelligent animals.—BIJOU OPERA HOUSE: Frederick Bock and co. presented The Mystery of a Hansom Cab to the capacity of the house 11. The cast throughout was good.—ITEM: The Pence Opera House will reopen 25 with Webber and Fields' Big Specialty co. Edwin P. Hilton, formerly of the Olympic Theatre, St. Paul, assumes active management of the house. Mr. Hilton has already booked some of the best burlesque and specialty cos. on the road, and will doubtless have a successful season.

ST. PAUL.—HARRIS' THEATRE: The Wilbur Opera co. gave Girofle-Girofla week ending 16. It was finely rendered throughout. On the first night the house was crowded to the foyer by a fashionable and appreciative audience, an auspicious start for a good week's run. The role of the twin sisters was admirably taken by Susie Kirwin in her usual vivacious and energetic manner. In the second act Miss Kirwin scored a decided and very gratifying success, and the drinking song was enthusiastically encored. Miss Kirwin deserves much praise for the admirable taste displayed in costuming the numerous operas given throughout the engagement of this co. May Baker was a handsome Pedro, and though unused to naval attire, she made the most of the part. W. H. Kohnle as Don Bolero was exceedingly funny, and his droll sallies kept the audience in a merry mood. Marasquin was well taken by J. E. Connly, who met with favorable recognition. H. W. Tredenick sang and acted the role of Mourzouk in a very commendable manner. Cora Bolton as Aurora and Lillie Taylor as Paquita, well sustained their roles. Miss Taylor was favored with several encores for her graceful dances at the opening of the second act. J. H. Jones acquitted himself well as the Pirate Chief. The chorus was bright and prightly and well deserves mention. The Wilbur Opera co. will visit Minneapolis 28-30. W. S. Cleveland's Minstrels will give an engagement for three nights at this theatre 28-30.

MISSOURI.

SEDALIA.—WOOD'S OPERA HOUSE: A large house welcomed Primrose and West's Minstrels as the opening attraction of the season 9. Encores seemed the order of the evening. Lew Dockstader proved a special favorite. An excellent performance closed with the soul-stirring strains of "The Star Spangled Banner!" the first of the new season. Long may it wave.—ATLANTIC GARDEN: The Ruby Lafayette Dramatic co. open 18 in Ingomar for a week in standard repertoire.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: This house will be opened for the season by Primrose and West's Minstrels 16. The city is already "billed like a circus" for them. Announcement has been made of the coming season's bookings, and if no cancellations occur, we may see many of the standard attractions.—GRAND OPERA HOUSE: The future is still clouded, though arrangements are being made for opening about Sept. 1.—STRECKER'S GARDEN: The Moulton Opera co. scored a success in their second week. Olivette drawing well. They will give Bohemian Girl week of 18. The Sells-Andress' Circus muddle is finally settled so far as St. Joseph is concerned, property having been sold by Receiver. The elephants and other animals were left in possession of Andress.

NEBRASKA.

NEBRASKA CITY.—ARENA: Wallace and Co.'s Circus and Menagerie gave two performances here 4. It is by far the best all-feature show that ever visited the West. Your correspondent is indebted to Mr. Cobb, press agent, for favors.—ITEMS: The stage has been removed from the Standard, and it will be used only as a dancing hall hereafter. This leaves but one theatre in the city. John Dillon Sept. 15.

FREMONT.—Cleveland's Minstrels furnished good entertainment to excellent houses 8-10.

NEW JERSEY.

HOBOKEN.—CROBHEIM'S THEATRE: The Henry Burlesque co. gave an excellent entertainment week of Aug. 11 to good business. The bill contains the names of many of the most eminent of the fun-makers in the country. After the olio an amusing travesty on the Gondoliers was given and thoroughly appreciated. This week the McCaffrey-Dempsey Athletic and Burlesque co. opened 18 to a big house. Their entertainment is a very good one and introduces many clever people. The olio is sandwiched between an extravaganza entitled the Veiled Prophet, and Faust, Jr., and altogether gave evident satisfaction. Grizzly Adams week of 25.—ITEMS: Kelly and Murphy the exhibition boxers go with Brady's After Dark co.—Jacobs' Theatre opens 25 with Cleveland's Minstrels.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE: George Thatcher's Minstrels were given a warm reception 12. The performance was one of the best of its class, and left little to be desired, but some of the audience said, "Give us more of John Wild." E. J. Mason's One of the Finest was well presented to a fair house 13. The co. is a good one, and the scenery and water effects called forth frequent applause.—ITEM: The death of Assistant Manager Wadsworth

of the Opera House, which occurred after a long and painful illness, will be the cause of profound regret, not only to his many friends in this city, but also to many members of the profession with whom he was deservedly popular. Mr. Weeks was always genial and obliging in his official capacity, and a true friend to all with whom he associated.

NASHUA.—THEATRE: R. J. Hassan's One of the Finest opened the season to a large house 20, and gave general satisfaction. Gorman's Minstrels 21.

NEW YORK.

HARLEM.—Seeing the Play and Still Waters Run Deep were presented as a double bill at the Harlem Theatre to good-sized houses week ending 18. The Robbers week of 18.

ELMIRA.—MADISON AVENUE THEATER: Running Wild 12 to only fair business. Performance poor. Casey's Troubles 21.——ITEM: Ed. K. McDowell, advance agent Casey's Troubles co., was here 13.

ROCHESTER.—GRAND OPERA HOUSE: One of the Bravest was presented week ending 16, and the house was crowded at each performance.——ITEM: Manager Jacobs is having the Academy overhauled preparatory to the opening 25.

ROME.—SINK'S OPERA HOUSE: Al. G. Field's Minstrels 5 to good business. Hubert Wilke, who was booked to play Petl, the Vagabond 15, has canceled his engagement.

PORT JERVIS.—ARENA: Irwin Brothers' Circus gave a creditable performance to fair audiences, both afternoon and evening 9. Washburn and Arlington's Circus drew large audiences 12. They gave a fine street parade.——ITEMS: Will Miller Farmer left here Aug. 10 to join James H. Wallick, who will open in Pittsburg, Pa., Aug. 18.—The season here will be opened by the Jolie Persians Aug. 20.

SARATOGA SPRINGS.—TOWN HALL: The special entertainment for the benefit of the *World's* Sick Baby Fund, St. Christina's Home and the Home of the Good Shepherd was largely attended, and very successful. The proceeds amounted to over $700. Of this sum fifty per cent. will go to the New York fund, while the other fifty per cent. will be equally divided between the two Saratoga charities. Pat Rooney in Pat's New Wardrobe to a large and fashionable audience 6.——PUTNAM MUSIC HALL: Rice's World's Fair Minstrels gave a very fine old-time performance to fair business 9. Billy Birch and Bob Slavin have many friends here, and were warmly greeted.——ITEMS: Melville D. Landon (Eli Perkins) is at the United States Hotel with his wife and daughter.—W. D. Howells, the distinguished novelist, is in Saratoga for the season, accompanied by his wife and daughter.—I. M. Donavin arrived in town 15. He has been re-engaged as leading man for the Mora-Williams co. It is his fourth season with that co.

SYRACUSE.—GOSSIP: Nothing in the theatrical line has been here this month, but Agnes Herndon is announced to open the season at the Grand Aug. 25 with La Belle Marie.—Cliff Venie is resting at his home in this city. He goes with The Limited Mail this season.—The Gardner Brothers, musical artists, have gone with Burt Shepard's Minstrels.—Bulla and Jacquin, an acrobatic song-and-dance team, of this place, join the same co. 27.

CORNING.—HARVARD ACADEMY: A Barrel of Money co. 14 opened the season here to a full house. Play and co. good.——ITEM: The co. was booked for Binghamton 13, but did not appear there, on account of the railroad company not forwarding their scenery.

PO'KEEPSIE.—COLLINGWOOD OPERA HOUSE: Tony Pastor's double co. had a well-filled house 9 and gave excellent satisfaction. Lillian Kennedy and Alfred Kelcey 14 in Casey's Troubles to good business. Charity Ball 16.——ITEMS: Orson Clifford has sold his play, The Oath, to T. B. Little, a Western repertoire man, and has signed for the heavy part in A Prisoner for Life. Lewis Sutherland has been engaged for the leading comedy part.—Augustus Sloss, of this city, has received an invitation from Gus Williams to attend a clam-bake given by the O. O. O. Fally-Ho Club, at Crocheron, Bayside, L. I., on Aug. 14.

OHIO.

DAYTON.—THE GRAND: Tom Richetts will open the regular season of this theatre 15; presenting Duvar, under the auspices of the St. Vincent de Paul Society. Dayton's most prominent dramatic club. The advance sale is very large.——THE PARK: Wolford and Robertson's 20, opened the season of this popular theatre 11 to S. R. O. An Outcast and The Hand of Fate will be presented during the entire week. Co. good and gave satisfaction.——MEMORIAL HALL, SOLDIER'S HOME: The Home Opera co. closed their ten weeks' Summer engagement 9 with The Queen's Lace Handkerchief to a large and delighted audience. Bessie Fairbairn as Donna and Herman Waldo as Don Cervantes, assumed their respective parts very creditably and received several well-earned encores. During the performance each lady of the co. was the recipient of a beautiful bouquet, made from flowers plucked in the gardens of the Home, as a slight token of appreciation from the Amusement Committee. At the close of the performance the co. sang "Auld Lang Syne," and the entire audience joined in with them.——CUES: Mrs. J. Clinton Hall, of the Home co., presented the Amusement Committee with a beautiful clock that now occupies a conspicuous place in the office of Memorial Hall.—W. S. Cleveland's Minstrels will appear at the Grand 23.—Tom Richetts will produce Duvar at Memorial Hall, Soldier's Home, 16.—Several members of the Home Opera co. have closed for the season as follows: Herman Waldo will go with The Water Queen, M. L. Alsop with Louis James, Eva Vincent with Emma Abbott, John R. Ready with Milton Nobles, Ted Simonds with Williams' Specialty co., Mrs. J. Clinton Hall will star in a new piece. The rest of the co. are negotiating but have not, as yet, closed.—Ted Simonds of the Home co., badly hurt his knee last week while playing ball. He was unable to appear at the last performance, and is now limping around on crutches. It is not serious. He has the appearance of an inmate, but draws no pension.

PORTSMOUTH.—GRAND OPERA HOUSE: The Sea of Ice 6 to good business. The Melville Sisters are at Chillicothe this week. The Hustler 18. Manager Grimes is at Chillicothe this week, acting as President of the Fair Circuit.

MANSFIELD.—MEMORIAL OPERA HOUSE: The season was opened at this house 6, Cleveland's Minstrels being the attraction. The audience was large and friendly, and the performance was satisfactory in every respect. The Japanese troupe is a very strong feature.——ITEM: Manager Boyle has some excellent attractions booked for this season, among which are Annie Pixley, Fanny Davenport, Evangeline, and a number of others equally as good.

YOUNGSTOWN.—OPERA HOUSE: Cleveland's Minstrels drew a full house 12. The unctuous Billy Rice, the Royal Japs, Hall and Ward, the musical specialists, and an evenly-balanced quartette, made the performance a great success.——ITEMS: Henrietta Crossman, Sedley Brown and T. T. Rook are all Summering in this vicinity. The season opens Sept. 3, with every prospect of financial success, as the city is flush with prosperity and has a population of 33,000.

TOLEDO.—ARENA: Barnum's Circus to packed tents 12. Rome under Nero was grand and pleased young and old alike, in fact the whole performance was the best Barnum has ever given us. Liberati and his band will be at Presque Isle 16-29.

DEFIANCE.—The Citizens' Opera House Co. have accepted the plans of Henry Carter, of St. Paul, for a new opera house, and work has begun. It will be centrally located, have all modern conveniences and will be completed by Nov. 15. W. E. Bellemer, late manager of Myers' Opera House, will have the management of the new house. It was largely due to his efforts that the Opera House Co. was organized.

PENNSYLVANIA.

MEADVILLE.—ACADEMY OF MUSIC: Cleveland's Magnificent Minstrels gave a meritorious performance 11 to a large and well-pleased audience, the Japanese troupe in their specialties being very fine.

CARBONDALE.—OPERA HOUSE: Helena Adell in Forget-Me-Not, assisted by a good co. was greeted by a fair-sized and very enthusiastic audience 13. Minnie Seward co. open their season here 18 for a week.

LANCASTER.—FULTON OPERA HOUSE: Mr. B. Yecker who for many years managed the Opera House very successfully will again take charge for this season, Messrs. Proctor and Soller retiring after a two years' lease. The interior arrangements have been greatly improved, new and more comfortable seats put in, new aisles for the more rapid emptying of the house, and decorations everywhere. Many first-class cos. have been booked, the policy of the management being to have fewer shows and of a better quality. The season will open 26 with Gus Hill's World of Novelties. Among the attractions for September are May Davenport, Flov Crowell, Adah Richmond, J. K. Emmett, Rice's Pearl of Pekin, etc.

WILKESBARRE.—MUSIC HALL: The season opened 8 with Cleveland's Consolidated Minstrels to a large house. Performance very fine. Dougherty, Schoolcraft, Emerson and Fagan as end men can't be beat. The Craggs, English acrobats, gave the most wonderful performance ever seen.

OIL CITY.—OPERA HOUSE: Extensive repairs are contemplated before the season opens.

TENNESSEE.

NASHVILLE.—GOSSIP: Since his recent return from New York, Manager Milsom has announced his bookings for 1890-91. He has now only two or three open dates for the season, and his list is made up of a splendid class of attractions, the best, indeed, that will be on the road. The local press has without exception complimented him for the good judgment he has displayed in making his bookings. It certainly reflects great credit upon his sagacity as a manager. The season will open 22 with George Wilson's Minstrels. The Vendome is to have a new drop curtain. It was purchased by Manager Milsom in New York and is a handsome one of plush. The patrons of the house will certainly welcome this much needed improvement. The old one was simply awful to look upon. It was a botch to begin with, and why the owners of the theatre should ever have accepted it in the beginning has always been a mystery to me.—Mike Connadine, the genial treasurer of the Emma Abbott Opera co., leaves in a few days for New York to join his co. He has been here spending the Summer with his mother.—"Billy" Sheetz, treasurer of the Vendome, is expected home next week to resume his duties in the box-office. He has been touring the country this Summer pretty generally I am told, and as a matter of fact is now one of the very best all around "R. H." tourists we have.—Robert L. Hoke, one of the most accomplished dramatic writers in the South, will preside as critic for *The Banner* this season. Charles E. Robert, who is generally known and well liked by professions will do the dramatic work for *The Herald*.—William Henry Peck continues as dramatic critic for *The American*.—Manager Milsom has engaged Prof. George Fischer as leader of the Vendome Orchestra. Professor Fischer was last season the leader of the orchestra and band with George Wilson's Minstrels. He has in turn engaged a first-class lot of musicians, and says he means to have the best orchestra in the South, barring none.

MEMPHIS.—Over a thousand people witnessed Pinafore at the matinee 9. Mascotte was given 11. Trevette Maffet introduced a solo and received four encores. Robert Chatrand was presented with a silver-headed umbrella by his friends in the co. Monday night. Mikado and Chimes of Normandy divide the week of 18. The co. closed here 23.——ITEM: Cyrene Specialty co. went to pieces 8. The people were badly treated by the Mound management.

KNOXVILLE.—STAUB'S THEATRE: Staub's Theatre has been thoroughly renovated and improved accordingly and will open 20 with George Wilson's Minstrels followed by After Dark 28. Manager Staub has some excellent bookings for this season.

TEXAS.

WACO.—PARK THEATRE: The Jennie Calef co. will repeat Pinafore week of 18. The Josephine of Lillian Calef and the Ralph of Andrew Waldron were superb. The season at the Garland opens the second week in September with the New York Opera co.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: M. B. Curtis presented The Shatchen 4, 5 to good houses, considering the hot weather. The co. is very fair. Laura Biggar makes a handsome adventuress, and wears some lovely dresses. Blair Leslie as the Prince and Pauper did fair business 7-9 and matinee. The play made a very favorable impression. The second act, between Miles Henadon and the Pauper King is a gem, and with a little elaboration would make a play of itself. The last act is hurried and needs looking over.——ITEMS: Prof. Campobello is giving a series of concerts on the midwater pavilion at Garfield Beach. The concerts prove highly successful.—Fritz Morris of the Prince and Pauper co. wishes to be remembered to the Faber manipulators of THE MIRROR.—Miss Alberta Rowe, a soprano of some note, is assisting Signor Campobello in concert work.—Prof. Willard Nelbe, a very fine violinist, who has been in charge of the theatre orchestra will soon go to Europe to pursue his studies. Prof. George Careless will assume control of the orchestra.—The theatre is to be repainted and several improvements made.—The City Directory co. has some fine printing.

VERMONT.

RUTLAND.—OPERA HOUSE: Al. G. Fields' Minstrel co. gave a first-class entertainment at the Opera House 12 to a large and appreciative audience.

BURLINGTON.—HOWARD OPERA HOUSE: The season at this house opened 13 with Al. G. Field's Minstrels, giving a satisfactory entertainment to large business. Manager Walker has taken advantage of the Summer vacation to make extended improvements. A radical change has been made in the arrangement of the seats, adding greatly to the attractiveness and convenience of the house. New carpets have been laid and the woodwork repainted.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC: George Wilson's Minstrels opened this house 7, giving a fairly good performance to a large audience.——OPERA HOUSE: W. S. Cleveland's Minstrels to S. R. O. 12, and gave the most creditable performance of its kind ever seen here. The enthusiasm at the wonderful acrobatic exhibition of the Cragg Brothers attained the highest pitch.

RICHMOND.—ACADEMY OF MUSIC: George Wilson gave a good show to large houses 8, 9. The season at this house is almost solidly booked, with one of the finest lists of attractions that ever crowded into one season here. The regular season will open in September, with Brady's After Dark.——RICHMOND THEATRE: This house, under the new management, will open their regular season Sept. 9 with Frank McNish's Out of Sight. Many improvements will be made throughout the house, in and out, that will add to the convenience of its patrons and prove unprecedentedly attractive. The bookings show an unusually attractive list. Cleveland's Minstrels 12.——CASINO: This house has never closed under the present management, and business has been pretty fair recently.

PETERSBURG.—ACADEMY OF MUSIC: Cleveland's Consolidated Minstrels opened the house 13 to a large and appreciative audience.

WASHINGTON.

SEATTLE.—TURN HALL THEATRE: W. J. Scanlan in Myles Aroon 4 and Shane-na-Lawn 5 to large and well-pleased audiences.

SPOKANE FALLS.—CONCORDIA THEATRE: A Pair of Jacks 4, 5 to good houses.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE: Ollie Redpath in The Fireman's Ward to fair business 8, giving rather an unsatisfactory performance. Beach and Bowers' Minstrels, newly organized, now a company of forty people, to a good house 9. The olio contains some good features—in fact, the performance throughout was a meritorious one.——ITEM: From all appearances, Beach and Bowers' co. divided up here, forming two companies.

EAU CLAIRE.—OPERA HOUSE: Burt Shepard's Minstrels to a good house 6. Charles W. Spaulding, Jr., has surrendered his lease of the Opera House, and J. R. Case has resumed the management.

CANADA.

WINNIPEG.—PRINCESS' OPERA HOUSE: Baker Opera co. presented Mikado and Erminie to S. R. O. 4-9. This closes their engagement which has been very satisfactory to all concerned. Eunice Goodrich 25.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK: Newbury, N. Y., Aug. 22, Richmond, Va., 25, 26, Augusta, Ga., Sept. 8.

A. M. PALMER'S MADISON SQUARE: Stockton, Cal., Aug. 18, Sacramento 19, 20, Salt Lake, Utah, 22, 23, Denver, Col., 25—two weeks; Kansas City, Mo., Sept. 8-10, St. Joe 11, Omaha, Neb., 12, 13, Chicago, 15—two weeks.

A ROYAL PAIR: Portchester, N. Y., Aug. 28.

AROUND THE WORLD (Kiraly's): Philadelphia Aug. 25.

AROUND THE WORLD (Fleming's): Cleveland, Sept. 1-6.

A MIDNIGHT BELL: Tacoma, Wash., Aug. 28-30.

ADDIE BENEDICT: Chicago Aug. 17-24, Pittsburg 25-30, Wheeling, W. Va., Sept. 1-3, Huntington 3, Charleston 4, Maysville, Ky., 5, Portsmouth, O., 6.

A PERILOUS VOYAGE: Lowell, Mass., Aug. 18, 19, New Bedford 20, Attleboro 21, Brockton 22, 23, Pittsburg 25, Holyoke 26, Marlboro 27, Nashua, N. H., 28, Lewiston, Me., 29, 30.

A BRASS MONKEY: Lowell, Mass., Aug. 22.

A PAIR OF KINGS: Stevens Point, Wis., Aug. 20, Appleton 21, Kaukauna 22, Antigo 23, Rylander 25, Menominee 26.

A FAIR REBEL: St. Louis, Mo., Aug. 24-31.

A DARK SECRET: Philadelphia Aug. 16-21.

BOTTOM OF THE SEA: N. Y. City, Sept. 1-6.

BARREL OF MONEY: Detroit, Mich., Aug. 18-23, Port Huron 25.

CASEY'S TROUBLES: Warsaw, N. Y., Aug. 18, Mt Morris 19, Dansville 20, Elmira 21, Penn Yan 22, Mansfield, Pa., 23, Towanda 25, Ithaca, N. Y., 26, Cortland 27, Weedsport 28, Clyde 29, Baldwinsville 30, Fulton Sept. 1, Watertown 2, Carthage 3, Potsdam 4, Ogdensburg 5, Canton 6, Belleville, Canada, 8.

COLORED ARISTOCRACY: Denver, Col., Aug. 18-23.

CRYSTAL SLIPPER: Chicago June 29-Sept. 6.

C. A. GARDNER: Pittsburg, Aug. 25-30, Chicago 31-Sept. 6, Nashville, Tenn., 8-10, Chattanooga 11, Birmingham, Ala., 12, 13.

CORINNE: Newark, N. J., Sept. 1-6.

CARRIE LAMONT: Chicago Aug. 16-23.

CORA TANNER: N. Y. City Aug. 25.

DAN SULLY: Salamanca, N. Y., Aug. 22.

ELY STOCK: West Chester, Pa., Aug. 18-23, Coatesville 21-23, Columbia 25-30.

E. P. SULLIVAN: Worcester, Mass., Aug. 18-25, Meriden, Conn., 25-30.

EUGENIE LA TOUR: N. Y. City, Aug. 18-23.

EFFIE ELLSLER: Newburg, N. Y., Sept. 3-7.

EDWIN MAYO: Philadelphia Sept. 1-6.

EDWIN ARDEN: Philadelphia Sept. 1.

EVANGELINE: New Bedford, Mass., Aug. 22, Lynn 23.

FRANK MAYO: Baltimore Aug. 25-30.

FLYING SCUD: Boston Sept. 1.

FORT DONELSON: N. Y. City Aug. 11-23, Hoboken, N. J., 25-27, Paterson 28-30, Montreal, Can., Sept. 1-6.

FRANK DANIELS: Detroit Aug. 25-30, Buffalo Sept. 1-3, Lockport 4, Erie, Pa., 5, Oil City 6.

GRIMES' CELLAR DOOR: Wilmington, Del., Aug. 25, Scranton, Pa., 30.

GRIZZLY ADAMS: Hoboken, N. J., Aug. 25-30.

GRACE HEELEY: Las Vegas, N. M., Aug. 18, Raton 19, Trinidad, Col., 20, 22.

HE, SHE, HIM, HER: Easton, Pa., Aug. 21, Pottstown 22, Philadelphia 25-30.

HENRY DICKSON: Chicago Aug. 24-30.

HARLON'S FANTASMA: Chicago Aug. 16-23.

HEARTS OF OAK: Milwaukee Aug. 31-Sept. 6.

HENRY CHANFRAU: Newark, N. J., Sept. 1-6.

HORACE MILLER: Pottsville, Pa., Sept. 13, Carlisle 16, Harrisburg 17, Huntington 18, Altoona 19, Cumberland, Md., 20.

IN THE TRAP: Rochester, N. Y., Aug. 25-27, Syracuse 28-30.

J. H. WALLICK: Pittsburg Aug. 18-23.

J. K. EMMET: N. Y. City Sept. 8-13.

KELLY'S EXPECTATIONS: Canastota, N. Y., Aug. 27.

KAJANKA: N. Y. City Aug. 16-30.

KATE CLAXTON: Brooklyn, E. D., Sept. 1-6, Brooklyn, N. Y., 8-13.

LIZZIE EVANS: Boston Aug. 18-23, Cleveland, O., Sept. 1-6.

LOUIS JAMES: Pittsburg Sept. 1.

LOST IN NEW YORK: Buffalo Aug. 18-23, Cleveland 25-30, Chicago 31-Sept. 6.

LABADIE-ROWELL: Sault Ste. Marie, Mich., Aug. 18-20, Cheboygan 21-23, Alpena 25, 26.

MY JACK: Boston, Mass., Aug. 25-30, Springfield Sept. 1, 2, Lynn 3-6.

MAY BRETOWNE: Rushville, Ill., Aug. 18-23, Lewistown 25-27, Havana 28-30.

MRS. LESLIE CARTER: N. Y. City Nov. 10.

MONEY MAD: Buffalo, N. Y., Sept. 1.

MASTER AND MAN: Philadelphia Aug. 25-30.

MILTON NOBLES: Louisville, Sept. 1-6, Chicago 8-13, Dubuque, Ia., 15, Cedar Rapids 16, Marshalltown 17, Davenport 18, Streator, Ill. 19, Ft. Wayne, Ind. 20, Cincinnati, O., 22-27, Washington, D. C., 29-Oct. 4.

MCKENNA'S FLIRTATION (Barry and Fay): Saratoga, N. Y., Aug. 23, Utica 25, Buffalo 26-30.

MASK OF LIFE: N. Y. City Sept. 8.

MAUDE GRANGER: Portland, Ore., Aug. 18-23, San Francisco Sept. 8—indefinite.

MARTIN GOLDEN: Terre Haute, Ind., Aug. 18, 19, Fort Wayne 20-23.

MME. AND AUGUSTIN NEUVILLE: Philadelphia, Aug. 16-23.

NEW YORK COMEDY (W. C. Tirrill's): Manistee, Mich., Aug. 18-21, Grand Rapids 23-30.

ONE OF THE FINEST: Montreal, Can., Aug. 18-23.

OLIVER W. WREN: Centre Morchies, L. I., Aug. 18, Sayville 19, Bay Shore 20, Hempstead 21, Woodhaven 22, Rockville Centre 23, Cornwell, N. Y., 25, Phœnicia 26, Pine Hill 27, Griffin's Corners 28, Arkville 29, Stamford 30.

OLD JED PROUTY: Bangor, Me., Aug. 18, Waterville 19, Augusta 20, Brunswick 21, Portland 22, Portsmouth, N. H., 23, Nashua 25, Burlington, Vt., 26, Rutland 27-29, Bellows Falls 30, Boston Sept. 1-6.

ONE OF THE BRAVEST: Pittsburg, Pa., Aug. 18-23.

OLIVER BYRON: Philadelphia Sept. 1-6.

OTTO A WOMAN'S HEART: Cincinnati, O., Aug. 18-23.

PRINCE AND PAUPER: (Tommy Russell): Buffalo, N. Y., Sept. 8.

PRINCE AND PAUPER: (Daniel Frohman's): San Francisco Aug. 12—two weeks; San Diego 25, San Bernardino 26, Los Angeles 27-30, Oakland Sept. 1-3, San Jose 3, Stockton 4, Sacramento 5, 6, Portland, Ore., 8-13.

P. P. BAKER: Colorado Springs, Col., Aug. 18, Pueblo 19, Larned, Kas., 20, Great Bend 21, Hutchinson 22, Newton 23, Wichita 25, 26, Emporia 27, Atchison 28, St. Joe, Mo., 29, Kansas City 30-Sept. 6.

PAT ROONEY: New Bedford, Mass., Aug. 22, 23, Portsmouth 25, Marlboro, Mass., 26, 27, Lawrence 28, Haverhill 29, Lewiston, Me., 25, 26, Lynn, Mass., 28-30.

PAUL KAUVAR: Trenton, N. J., Sept. 3.

RICHARD MANSFIELD: N. Y. City June 16—indefinite.

ROBERT DOWLING: Detroit, Sept. 1-6.

ROBERT MANTELL: Duluth, Minn., Sept. 4.

ROLAND REED: Boston, Aug. 18-30.

ROYCE-LANNING MUSICAL COMEDY: Richland Centre, Wis., Sept. 1.

RUBY LAFAYETTE: Sedalia, Mo., Aug. 18-23.

RUNNING WILD: Cleveland, Aug. 16-23.

SI PERKINS (Frank Jones): Mystic, Conn., Aug. 22, Westerly, R. I., 23, Wakefield 23, South Framingham, Mass., 25, Worcester 26, 27, Clinton 28.

SHERANDOAH: Chicago June 29—indefinite.

SILVER BIRD CO.: Cleveland, Aug. 18-23, Alliance 25, 26, Kent 27, 28, Conneaut 29, 30, Erie Sept. 1-6.

TWO SISTERS: Farmington, Me., Sept. 4, Waterville 5, Richmond 9, Bath 10, Rockland 11.

THOMAS W. KEENE: Mt. Sterling, Ky., Aug. 20, Maysville 21-23, Lexington 25-28, Columbus, Ind., 29, Evansville 30, Decatur, Ill., Sept. 1, Springfield 2, Peoria 3, 4, Galesburg 5, Burlington, Ia., 6.

THE CANUCK: N. Y. City July 21—indefinite.

THE LIMITED MAIL: Columbus, Ohio, Aug. 28-30, Cincinnati 31-Sept. 6, Indianapolis 8-10, Lafayette 11, Logansport 12, Anderson 13.

TALE OF A COAT (Sol Smith Russell): N. Y. City Aug. 25—six weeks.

TRUE IRISH HEARTS: Wheeling, W. Va., Aug. 25-27.

THE SOUDAN: Boston, Sept. 15.

THE SHATCHEN: Chicago Aug. 18-23.

THE BALLOON: N. Y. City Aug. 4-30.

THE OLD HOMESTEAD: Tacoma Aug. 18-23, Salt Lake, Utah, 25-27, Denver, Col., Sept. 1—two weeks.

THE OLD HOMESTEAD (Denman Thompson): N. Y. City Oct. 6.

THE CHARITY BALL: Stamford, Conn., Aug. 25, Poughkeepsie, N. Y., 28.

THE WHIRLWIND (Helen Dauvray): N. Y. City Sept. 23.

THE STOWAWAY: Oshkosh, Wis., Aug. 21.

THE U. S. MAIL: Philadelphia, Sept. 1.

THE BLUE AND THE GRAY: Boston, Aug. 18-23.

THE FAST MAIL: Kansas City Aug. 31-Sept. 6.

THE FAIRIES' WELL: Toledo, O., Sept. 1-6.

THE HUSTLER: Lima, O., Aug. 25; Cincinnati 31-Sept. 6.

THE STILL ALARM: Chicago, Aug. 24-30.

UNCLE HIRAM: New Bedford, Mass., Aug. 26.

UNCLE'S DARLING: Lafayette, Ind., Aug. 21, 22, Clinton 25, Brazil 26, Terre Haute 27, 28, Sullivan 29, Vincennes 30.

ULLIE AKERSTROM: Columbus, Ohio, Aug. 30-Sept. 6, Titusville 8-10, Jamestown, N. Y., 11-13, Chicago 15—two weeks.

WILLIAM REDMUND: Providence, R. I., Aug. 18-23, N. Y. City 25-30.

W. J. SCANLAN: San Francisco Aug. 11-Sept. 6.

WARDE-BOWERS: Troy, N. Y., Sept. 13.

WILD OATS: Ypsilanti, Mich., Aug. 20, Hillsdale 23, Cincinnati 24-30.

ZOZO: Long Branch, N. J., Aug. 22, Asbury Park 23, Atlantic City 25-30, Philadelphia Sept. 1—two weeks.

OPERA AND CONCERT COMPANIES.

ANDERG OPERA: N. Y. City June 23—indefinite.

BAKER'S OPERA: St. Cloud, Minn., Aug. 18-23, Fargo, Dak., 25-30, Stillwater, Minn., Sept. 1-6, Minneapolis 8-13.

CASTLES IN THE AIR: Brooklyn Sept. 1.

FISHER OPERA: Memphis, Tenn., June 23—indefinite.

FAY TEMPLETON: N. Y. City Aug. 18-30.

GRAU OPERA: Cape May, June 30—indefinite.

HEINRICH OPERA: Philadelphia, Pa., June 23—indefinite.

MARIE TEMPEST: N. Y. City Aug. 5—indefinite.

ROYAL OPERA: New Haven, Conn., July 30-Sept. 13.

SPENCER OPERA: St. Louis July 14-Aug. 31.

STRAUSS ORCHESTRA: N. Y. City, June 22—indefinite.

THE MERRY MONARCH (Francis Wilson): N. Y. City Aug. 18—indefinite.

THE SEVEN SUABIANS (McCaull): Harlem, N. Y. Sept. 1.

WM. J. GILMORE OPERA: Boston, Aug. 18-30.

VARIETY COMPANIES.

CREOLE BURLESQUE: N. Y. City, Aug. 18-23.

ELLIOTT'S VOYAGERS: Seattle, Wash., Aug. 18-30.

FAY FOSTER BURLESQUE: N. Y. City, Aug. 18-23.

HERRMANN'S TRANSATLANTIQUES: Philadelphia Aug. 18-23, Washington, D. C., 25-30, Boston Sept. 1-6, Baltimore 8-13, Cincinnati 15-20, Chicago 22-Oct. 4.

HENRY BURLESQUE: Philadelphia, Aug. 18-23.

HANLON-VOLTER AND MARTINETTI ENGLISH PANTOMIME: N. Y. City Aug. 23-Oct. 4.

INTERNATIONAL STAR SPECIALTY: Hoboken Sept. 1-6.

INTERNATIONAL VAUDEVILLES: N. Y. City Aug. 16-Sept. 6.

MCCAFFREY-DEMPSEY: Hoboken Aug. 18-23.

MIKE MCNULTY'S SPECIALTY: Wheeling, W. Va., Aug. 28-30.

MIACO PANTOMIME: Rochester, N. Y., Aug. 18-23.

RENTZ-SANTLEY: Newark, N. J., Aug. 18-23.

ROSCLERES: Utica, N. Y., Aug. 18-23.

SHERIDAN-FLYNN: Washington, D. C., Aug. 25-31, Baltimore Sept. 1-7, Philadelphia 8-14.

TONY PASTOR: Boston, Aug. 18-23.

MINSTRELS.

AL. G. FIELD: Woodsville, N. H., Aug. 18, Bellows Fall, Vt., 19, Brattleboro 20, Northampton, Mass., 22, Hoosick Falls, N. Y., 23, Glens Falls 25, Saratoga Springs 26, Cohoes 27.

BARLOW BROTHERS: Stamford, Conn., Aug. 20, Waterbury, 21, Winsted 22, Litchfield 23.

CLEVELAND'S MAGNIFICENT: Wheeling, W. Va., Aug. 18, Zanesville, O., 19, Columbus 20, 21, Dayton 22, Ft. Wayne, Ind., 23.

CLEVELAND'S COLORED: St. Paul, Minn., Aug. 20, Minneapolis 21-23.

CLEVELAND'S CONSOLIDATED: New Brunswick, N. J., Aug. 20, Hoboken 21, Newark 23, Brooklyn 25-30, N. Y. City Sept. 1—two weeks.

PRIMROSE AND WEST: Lincoln, Neb., Aug. 18, Omaha 19, 20, Council Bluffs, Ia., 21, Sioux City 22, Mankato, Minn., 23, St. Paul 24-27, Minneapolis 28-30.

THATCHER: Boston Aug. 18-23, Orange, N. J., 27, Plainville 26, Elizabeth 27, Asbury Park 28, Trenton 29, Wilmington, Del., 30, Baltimore Sept. 1-6, Washington, D. C., 8-13.

CIRCUSES.

BARNUM-BAILEY: Grand Rapids, Mich., Aug. 20, Muskegon 21, Kalamazoo 22, South Bend 23.

FORepaugh: Manchester, N. H., Aug. 18, Nashua 19, Greenfield, Mass., 20, Keene, N. H., 21, Bellows Falls, Vt., 22, White River Junction 23.

MAIN-VAN AMBURGH: Middletown, Conn., Aug. 19, Portland 20, Hartford 21, Manchester 22, Rockville 23.

WASHBURN AND ARLINGTON: Red Bank, N. J., Aug. 20, Long Branch 21, Asbury Park 22, Bridgeton 23.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Amber, Mabel
Allen, H. T.
Arnold, Lou
Alter, Lottie
Aldridge, Mrs. S.
Allen, Geo
Atherton, J. W.
Belknap, W. S.
Barr, W. B.
Busby, Amy
Brooks, May
Bland, L. E.
Bertram, Chas. N.
Bingham, Marie
Barker, Della
Bernar', Fannie
Bernstein, Jeff.
Butler, Madge
Bankum, Mary
Bryton, Frederic
Brocolini, Signor
Backus, P. Fred
Barton, C. A.
Blanche, Annie H.
Breyer, Mary
Bassett, Russell
Bunch of Keys (Mgr)
Boudert, Sidney
Bushee, Harold
Busta, A. M.
Crane, S. J.
Crane, W. H.
Conrell, Robert
Charters, Chas.
Cooper, Minnie
Constantine, W. J.
Chatham, Kitty
Conning, Mat W.
Clarke, Ed.
Coffee, Frank
Cooper Fanny
Carlyle, Marie
Curtiss, Blanche
Carr, Herbert
Chase, Hettie Barnard
Campbell, Robert
Cole, Edith
Curran, Sydney
Drew, Maurice
Dart, F. R.
Dashwood, C. H.
Deane, Marguerite
Devault, Philip
Dunlap, George
Dahlins, J. H.
D'Arahams, Harry
Dauvray, Helen
Dixon, Fred.
Dove, Dorothy
Ellis, Sydney R.
Evans and Hoey
Eyre, Sophie
Eytinge, Rose
Everson, Isabelle
Elwood, W. H.
Fisher, J. Glenn
Fenno, Fred
Fisher, Duke F.
Fay ed, Mrs. S. R.
Farren, T. J.
French, Nellie
Fritch, Letitia
Forrest, Arthur
Foster, Mr.
Forman & Morton
Forsythe, Kate
Granville, May
Gane, Mrs.
Gorman's Minstrels (Mgr.)
Garrett, Maggie
Glendenning, Jno.
Greenwood, Aline
Graves, Miss V
Goldthwaite, Lora
Gray, Ada
Harrigan, Edward
Haynes, J. C.
Hamilton, Florence
Himrichs, Gustave
Hanley, Mart W.
Hall, Alice
Herbert, Geo
Hempstead, Fred
Howard, T.
Harley, F.
Harlon, Mrs. Edw.
Herndon, Agnes
Hastings, Florence
Hanlon, Geo
Hamlin, Harry
Howard, Ernest
Hart, Joe
Haworth, Jos
Husted, H. E.
Holman, Chas. N
Ives, Alice E.
James, Louis
June, George W.
Juch, Emma
Janauschek, Mme.
Kemper, C.
Keenan, F. J.
Keene, Thomas W
Kemble, Frankie
Kantz, Philip L.
Kyle, O. W.
Kenny, J. M.
Kimball, Mrs Jennie
Lesrock, Geo
Lowenthal, Nathan
Leffingwell, M.
Lee, Carrie
Levick, Gus
Leach, Gussie
Lewis, Lillian
Leese, Mollie
McCowan's, Maud M.
Morris, Wm.
Meade, J. M.
Mauge, E.
McCarty, Tom
Mayo, Edwin F.
Moretti, Eleanor
Mitchell, H. W.
Murray, Frank
McCormack, Loudon
Mathes, Margaret
MacCollin, A. W. F.
Nelson, Virginia
Newcomb, Frank
Owen, W. F.
Oberhuller, J. E.
Opperman, Fred
O'Connor, Jas. Owen
Owens, J. F.
Paullin, Lemar
Prescott, Marie
Pierce, May
Potter, Cora U.
Polk, J. H.
Parker, George
Paul Kauvar (Mgr)
Berselle, Rene
Putnam, Georgie
Rogers, Rene
Reed, Georgie
Rarrshide, Geo. F.
Redfield, Cora
Roberts, Frank
Rooney, Pat
Real, Louise
Rand, Rosa
Rhea, Mlle.
Sherwood, D. W.
Schurder, Palma
Satterlee, Jennie
St. Ormond, Harry
Sinclaire, Ernest
Stone, E. G.
Strakosch, Edgar
Selbee, Ida F.
Shook and Collier
Scammon, A. J.
Sinclair, J. H.
Sprague, Miss R. C.
Sullivan, F. P.
Stansil, Jerome
Seymour, W. F.
Shackford, Chas.
Sturgess, John
Stanley, Miss M. E.
Tennyson, J. P.
Thompson, W. A.
Tait, Beatrice
Thompson, Lydia
Thomas, Leon J.
Thuman, Gus
Thornton, Adelaide
Tobin, M
Underwood, A. S
"Uncle Hiram" (Mgr
Vickers, Mattie
Verner, C. R
Villars, Jessie
Vernon, Ida
Wynne, Agnes
"Woman Against Woman Co.
West, Marjorie
Wilson, F.
Webster, Miss L. M.
Williams, Harry
Williams, Gus
Watchum, Barry
Wilke, Hubert
Wilson, E. P.
Wilson, Edgar T.
Willoughby, C. D.
Willard, Frank
Wade, Fred
Wassett, T. D
Winter, Joseph
Weston, Frank
Wardell, Retha

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CHANGE OF MANAGEMENT.

At the recent election of officers by the Board of Directors of the Grand Opera House, Evansville, Ind., Mr. M. J. Bray, Jr., retired from the management and Mr. King Cobbs appointed in his place. Mr. Bray was made chairman of the executive committee, and is still closely identified with the House, and any contracts made by him will hold good with his successor.

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